San Francisco State PHOENIX

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DPS suit: Sheehan wins $208,250

Jury decides firing was discriminatory

By Maria Gaura

A San Francisco Superior Court jury awarded Myra Sheehan $208,250 in damages Tuesday evening after deciding she had been fired from her job as a Department of Public Safety sergeant because she is gay.

The award included $200,000 in compensatory damages, and $8,250 in punitive damages. DPS Director Jon Schorle was instructed to pay $7,500 in punitive damages and $750 in punitive damages were levied against former DPS Lieutenant Richard Van Slyke.

Sheehan hugged her friend Jean Perry and squeezed her mother's hand as the court clerk read the judgment. Neither Schorle nor Van Slyke appeared in court to hear the verdict.

Because the jury found that Sheehan was the victim of sexual discrimination, a civil rights violation, the court has the power to order Sheehan reinstated in her job at DPS. Judge Daniel Hanlon will hold a hearing this morning to decide whether to order reinstatement, award attorneys' fees, and adjust or deny the jury's award.

Sheehan said she will gladly reclaim her job at DPS.

"Oh yes," said Sheehan. "I feel vindicated. This is what I've been waiting for. Reinstatement would be the cherry on the cake; it would be everything I wanted."

Sheehan's long fight began in March 1983 when she was notified she was being fired from her job at DPS. She filed an employee's grievance contesting the firing, claiming she was the victim of sexual discrimination. The grievance committee denied Sheehan's appeal, and in late 1983 she filed suit against Schorle, Van Slyke, SF State and the California State University system.

During the trial, jurors listened to testimony that was often contradictory. During his closing argument, Sheehan's attorney called Schorle a liar, and portrayed Sheehan as the victim of an intolerant, homophobic tyrant.

Schorle's attorney presented Sheehan as a woman who was too nice to be a competent officer, and as a person who overestimated her own importance.

After deliberating for four and a half hours, the jury came out solidly on Sheehan's side with a 10-2 vote. (Civil juries need only a 9-3 majority.)

"We felt that it was established that Chief Schorle had a bias against gays," said jury forewoman Barbara Rosa. "There were major discrepancies in the testimony of almost all of the witnesses, but there were probably more on Schorle's part than anybody else's.

"There was a lack of documentation on Schorle's side," she said. "If it wasn't discrimination, then what did he base the termination on? She had no reprimands, her evaluations were all positive. Schorle didn't do his job."

According to Rosa, the jury decided on $200,000 because Sheehan is young and has a long career ahead of her.

"Our figure could have been anywhere from zero to one million," said Rosa. "$200,000 is a moderate figure."

Sheehan's attorney, Alan Davis, was jubilant about the decision.

According to Sheehan, her motivation for pursuing the case was more a moral concern than one of personal vindication.

"This man needed to be taken on," said Sheehan. "Nobody should be able to treat people the way he treated people. He had this feeling that he was the omnipotent power at DPS.

"I hope this gets other people who have been treated unfairly to come forward and challenge the system. The beauty in my case is that the system didn't allow it."

If reinstated, Sheehan's record would be cleared, and show no record of the dispute. This would allow her to apply elsewhere for employment with no prejudice because of the lawsuit. At issue in the reinstatement hearing will be the question of whether Sheehan and Schorle will be able to work together in the same department.

The university refused to comment on the outcome of the case because, according to spokeswoman Sheila McClear, "The final judgment isn't in yet."

See Sheehan, page 3.

Lloyd Francis Jr./Phoenix

Former DPS Sgt. Myra Sheehan hopes others come forward to challenge discriminatory practices in the California State University system.

Prof accepts discrimination agreement

By Chris Arellano

The UC Berkeley assistant professor who filed a racial discrimination complaint against SF State announced yesterday that she will accept an offer from the administration to radically recompose the English department's hiring committee.

Sau-ling Wong said she will drop her complaint and sign an agreement next week that was proposed by Provost Lawrence Ianni which will recompose the Hiring, Retention and Tenure committee of the English department for the next five years.

Ianni's unprecedented proposal to appoint half the committee with tenured minority professors from outside of the department came after a state agency found "probable cause" Wong was racially discriminated against. Wong was denied a tenure-track position on the department's Teaching English as a Foreign Language staff in 1984.

In a surprise development a source in the English department said last night that most of the faculty is now aware of the racial imbalance in the department and accepts the idea of having tenured minority professors from other departments on its HRT committee for the next five years.

The source said that there is still resentment over the administration's unilateral decision to impose the changes on the department, however. The English department would like to extend the invitation to these professors, the source said. The most outspoken opponents of the idea are now only "a vocal minority," according to the source.

The English department, the largest on campus with 131 instructors — only four of whom are minorities — is beginning to realize that it is radically out of sync with the rest of the university, the source said.

Ianni's proposal violates the California Faculty Association contract, according to the union's statewide president, Anne Shadwick. While acknowledging that the

See English, page 7.

Budget bill could slash aid

By Carlos Ramos

The Gramm-Rudman federal law aimed at balancing the national budget may profoundly cut federal student aid and reduce the number of students eligible for financial aid at SF State, according to an SF State financial aid official.

"It's a scary law," said Jeff Baker, director of financial aid at SF State. "If Congress and the president can't come to terms with a budget, that means federal aid gets cut arbitrarily. There's no telling what exact programs will get cut."

The goal of Gramm-Rudman is to eliminate the national deficit, currently approaching $220 billion per year, by 1991. The law mandates automatic across-the-board spending cuts annually unless Congress and the White House agree on an alternative way of cutting the budget.

A federal district court in Washington, D.C. recently ruled unconstitutional a key provision in the law that gave the comptroller general the authority to decide which programs would be cut if the president and Congress were deadlocked. The decision is being appealed to the Supreme Court.

According to an aide of Sen. Warren Rudman, R-N.H., the appeal is expected to reach the Supreme Court in late spring or early summer. He said, however, that the law has a "fallback" measure that would ensure budget cuts whether the comptroller or the Congress does the cutting.

If the budget reductions aren't made by set deadlines, cuts will be shared 50-50 in military and domestic budgets. Education is expected to take the brunt of domestic reductions.

Baker said the fee students initially pay when they get a Guaranteed Student Loan has already risen from 5 percent to 5.5 percent of the loan, due to Gramm-Rudman. A student must now pay $137 instead of $125 for a $1,200 GSL.

GSL's are bank loans guaranteed by the federal government.

According to Baker, the following actions will also result from the new law:

- Because of the uncertainty regarding the amount and timing of cuts, financial aid awards to the first 4,000 of the 7,500 SF State students who receive aid will be delayed at least a month. The financial aid office normally makes its first award in late spring for the following fall.
- Fewer students will be eligible for GSLs and banks will receive less federal money for underwriting the loans. This may result in fewer banks participating in the GSL program.
- GSL rates — currently nine percent — are certain to rise for next school year by as much as 2 percent. Also, the government is considering charging students the interest accumulated while they're attending school. Currently, interest charges aren't made until the student graduates.
- As much as 25 percent in federal funds could be eliminated, resulting in one million students, or 20 percent of all students who receive aid, losing their money. The 20 percent figure may apply to SF State.

"Gramm-Rudman is one of the biggest threats that federal financial aid has encountered," said Baker. "There are some programs, such as

See Budget, page 7.

CIA recruitment drive spurs protest

By Janice Lee

While demonstrators marched outside the Old Administration building Tuesday charging the CIA with "recruiting people to kill," a CIA recruiter was inside the Career Center interviewing students for research, analytical and case-officer jobs.

Chanting such phrases as "CIA, you can't hide, we charge you with genocide," about 15 protesters attracted a noontime crowd of passers-by during their half-hour demonstration.

The protest was initiated by the People's Anti-War Mobilization to "raise levels of awareness about the covert ties between the university and the CIA," according to Paul Greenberg, a member of that organization.

The organization condemns the American government for spending money on the CIA's "covert operations" while student aid and social programs are cut, Greenberg said. He called the CIA a "mercenary" organization responsible for death squads in Guatemala and El Salvador, and blamed it for interfering with and disrupting governments in Central America, Chile, Africa, the Caribbean and Iran.

"The CIA has a history of overthrowing progressive governments," he said, "so students need to work to keep the CIA off campus."

Don Casella, director of the Career Center, said he welcomes picketing and sees it as a "highlighting of moral choices."

"But there are many job (recruiters) that nobody pickets, like Hewlett-Packard, which supplies the CIA," he said.

In addition, the Career Center's policy does not permit the center to refuse to allow an organization to recruit on campus unless it unlawfully discriminates against particular applicants.

The CIA has recruited at SF State for at least the past four years, Casella said. This year, the jobs were popular; there was a waiting list of 15.

Sandra Buchan, the CIA recruiter, interviewed 16 SF State students from 7:30 a.m. to 6:30 p.m. Tuesday. Only one other college campus, Sacramento State, has ever

See CIA, page 6.

David Yee/Phoenix

Protesters want CIA off campus.

Dim outlook for Philippines

By Cameron Galloway

Dan Gonzales' phone rings off the hook. People want an expert's opinion. He stops to answer the phone one more time.

"Like I said, the Philippines is hot right now," he said. He warns that the answers to questions like "What will happen after the election?" aren't clear-cut because there are so many variables.

Gonzales is an SF State assistant professor of Asian American Studies. He is a Filipino-American who graduated from the university's International Relations department, which considers him an expert on Philippine politics.

Leaning back in his chair, he reels off the power plays that could result from the Philippine election: full-scale civil war within a year and a shift towards a more progressive military, to name two. But the bottom line, he said, is that Friday's elections won't make a significant difference in the Philippines.

Gonzales said if Corazon Aquino wins, she will still keep U.S. bases and interests in the Philippines. He said these interests contribute to poverty in the country. He doesn't expect Aquino to implement widespread land reform either.

Arleen de Vera, a student member of Pilipino-American Collegiate Endeavor, and a former journalist who visited the country, believes U.S. corporations that operate in the Philippines are the main cause of economic strife there.

"Yes, American corporations bring Filipinos jobs. But what kind of jobs?" She said minimum-wage laws don't protect workers in the Philippines, and most wages are below subsistence levels.

Aside from candidates President Ferdinand Marcos and Aquino, the other variables are involved in this struggle. There is the military, which is split into an anti-Marcos element which wants to reform the military, and a pro-Marcos element. There is also the left in the general population, comprised of communist and nationalist factions. There is the United States and there is the Filipino people.

Gonzales delivers his various plots of the drama. The script: a shift toward the left due to the people's failed faith in elections; another shift in the military ending up with anti-Marcos forces on top; the continuance of U.S. involvement; and a protracted civil war.

The Filipinos believe in democratic elections despite evidence of fraud, said Gonzales. But, he said, this election with its widespread fraud and violence will convince more people to join the left.

Two factions comprise the left. One is represented in part by the Nationalist Democratic Front. Gonzales said this organization is comprised of intellectuals who want to oust U.S. interests and overthrow reactionary elements of Philippine politics. Gonzales said he feels the loss of faith in elections will elicit more sympathy among the people toward the NDF.

The other group on the left is the New People's Army, which Gonzales said is communist. The NPA may also receive a windfall from public disappointment in the electoral process. He said he expects the NPA to carry out a full-scale war within the next year.

If the United States backs Marcos after the election, Gonzales says the NPA and the NDF may form an alliance. This would strengthen the movement to oust the United States

See Philippines, page 6.

Hard labor is honored at archives

By Kristy Lane

A 40-hour work week and weekends off are often taken for granted, as if they were gifts dropped from heaven instead of benefits fought for by workers in a labor force.

The Labor Archives and Research Center in Sutro Library opens tonight with exhibits highlighting the development of the labor movement in the Bay Area. Funded by SF State, the center houses historical records, photographs, posters, and newsletters to help people understand the impact the work force has had on our society.

"This is long overdue," said Archie Green, a union member in San Francisco for more than 40 years. "San Francisco is a great city for labor history."

Green, a specialist in labor folklore, donated a songbook from the Industrial Workers of the World. The book contains songs written by Joe Hill, who wrote and sang for working people.

Green describes labor folklore as beliefs; jokes, songs and initiation practices prevalent among the workers. In addition to the songbook, he donated tapes of interviews of working people.

"We wanted to add a human dimension," he said. "People should realize that a lot of these jokes and songs helped people get through their working day."

Most of the items at the center were donated by unions or people involved in the work force. The idea for the center was started about seven years ago when several Bay Area labor leaders realized they had collections of materials with historical value and no place to put them.

By Shawn Henry

Volunteer Susan Englander prepares for the opening of the Labor Archives in Sutro Library.

The Bay Area Typographical Union, the oldest union in continuous existence in Northern California, donated documents and union membership cards that date back to the turn of the century.

While the majority of the items collected are from Northern California, the director of the center, Lynn Bonfield, feels that the labor force in the Bay Area reflected the working atmosphere in the nation.

"San Francisco is traditionally a labor town," she said. "Scratch the surface of almost anyone around here and you'll find a labor connection."

In collecting photographs for the exhibit, Bonfield tried to find pictures that aren't well-known and haven't been seen in history books.

"We're looking for pictures of the unsung worker, who represents the real worker," she said.

Celebrating the "real" worker is one of the things that makes the center unique.

"Papers and documents of the working people are difficult to find," said Susan Englander, an SF State graduate student in history, who is one of the center's volunteers who collects and catalogues materials.

The status of farm workers in California during the depression is revealed in "Their Blood is Strong," a pamphlet written by John Steinbeck with photographs by Dorothea Lange.

"Steinbeck was trying to show the world the condition of the migrant workers," Bonfield said.

In addition to the work put into researching and gathering materials, renovations have been made to the wing of the library used for the center. What was once a men's bathroom is now Bonfield's office.

Local carpenter, plumber and electrician unions donated their work for the construction. The signs in the front of the building were donated by the Sign Display Local 510. "There is a real commitment to this place by the unions," Bonfield said.

The center is open to SF State faculty, students and anyone interested in the history of labor and unions.

"Some of the old-timers come in here with tears in their eyes," Bonfield said of the union workers. "This is a dream come true for them."

Creative Arts funds in governor's budget

By Mark Prado

A project that would give new and renovated facilities to the Art, Design and Industry, Film and Dance departments leaped its first hurdle when a planning study was included in Gov. Deukmejian's budget.

The state Legislature must approve the study before it becomes a reality.

If it is approved, the next step will be to include money for the project in next year's state budget and again get legislative approval.

"I see no reason for pessimism," said Dean Parnell of Facilities Planning and Operations. "It is a program that has been well received."

The project calls for the construction of a five-story building on the site of what is now the sculpture yard, between the Arts and Industry building and the Student Union. This addition will be used by the Film department and Interdisciplinary Creative Arts programs. The $7 million facility will also house an art gallery and faculty offices.

The project will also renovate the Arts and Industry building for the Design and Industry, and Art programs. This will cost about $2 million.

Also in the building, faculty offices will be converted into student laboratories. Other renovations will be made to provide more classrooms. This will cost about $750,000.

Finally, the plan will dome a courtyard near the gymnasium. This $450,000 addition will be used by the Dance department.

The total estimated cost of the project is $10.2 million.

The project is part of a campus master plan to upgrade school facilities. If everything goes according to plan, construction will start in July 1987 and be completed by July 1989.

"Our main objective is to refurbish a badly tattered Arts and Industry building," Parnell said. "Three years ago an architect was hired to do a functional evaluation of teaching laboratories on the 19 California State campuses. The Arts and Industry building was rated second worst in the state."

Parnell also said the facilities aren't large enough to handle the number of students who use the building.

"The space is most definitely needed," said art student Jennifer Snarr. "It is important for the students to be able to concentrate on their work, but it can be difficult with so many students in a class.

There is also little space for faculty offices in the building.

"This is my office," art professor Dennis Beall said as he pointed to a green file cabinet filled with manila folders.

Although Beall would welcome a new facility he is taking a "wait-and-see" approach to the proposed project.

"There have been similar proposals three times before and nothing happened," he said.

Students, faculty and staff who would benefit from the project spoke with caution.

"There are pitfalls involved with financing, so people are trying not to be too enthusiastic," said film associate professor Robert Lewis. "But the idea of getting the room and facilities which would fit our program, well, that's exciting."

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FRANCISCAN SHOPS —— MORE THAN A BOOKSTORE —— STUDENT UNION

Students honor Rev. King

By Laurinda McNeil

Beth Cowan/Phoenix

Venezuela Bolder (left) and Melodee Hinnant sang gospels.

Those who did not celebrate the first federal holiday honoring Martin Luther King, Jr. Jan. 21 got a second chance to be part of his dream.

A student commemorative performance titled "Day of Peace for Martin Luther King Jr." was held in the Barbary Coast Tuesday.

"The event was geared more for young people who weren't around during the civil rights era," said Muata Kenyatta, director of Associated Students Performing Arts.

"A lot of young people don't realize the cost that had to be paid in order for them to be here," he said.

"He told the world to come together as one, like you and me . . ."

King, known for his peaceful protests in the south, won a Nobel Peace prize in 1964.

About 100 students gathered to hear the SF State Gospel Choir sing, to watch a dance from "Heritage," an SF State performance celebrating African-American culture, and to see a documentary called "King: Montgomery to Memphis." The event was cosponsored by AS Performing Arts and the SF State Gospel Choir.

People clapped their hands to a rap by student Daryl Underwood, who told a story about King's life:

"Let me tell you about Martin Luther King, a man with a very devastating dream. He told the world to come together as one, like you and me.... Dr. King fought for civil rights, so that we can have our rights. That is why I'm here to say: Martin Luther King, Happy Birthday."

The gospel choir, led by student-director Marie Jarvis, sang in harmony, a cappella, "Do Not Pass Me By" and later, "Togetherness."

"The song relates to everyone, despite race," said Jarvis. "It reaffirms the belief that we are one."

Albirda Rose, choreographer of "Heritage," sang "Ain't Gonna Let Nobody Turn Me Around," a song King sang on one of his marches. Much of the audience sang along when Rose asked them to join her.

Rose said the song had special meaning for her because she's taught so many years at SF State. "If I let folks turn me around I'd be back in East Oakland."

As cast members of "Heritage" sang in the background and other members danced, Yvonne Provost and Venezula Bolden sang "Don't Wait Until the Battle is Over."

The documentary detailed the birth of the civil rights struggle with scenes of the Dec. 1965 Montgomery, Ala. bus boycott, King's famous speech at the Lincoln Memorial in Washington, D.C., and his famous letter from Birmingham Jail in April 1963. He wrote the letter to eight white clergymen in response to their public declarations criticizing him for his "unwise and untimely" demonstrations.

King tells of the injustice his family had to endure because of racial discrimination, and his frustration in trying to explain to his 6-year-old daughter why she could not go to an amusement park because it was segregated. As he often did, King ended on a message of hope:

"Let us all hope that the dark clouds of racial prejudice will soon pass away and the deep fog of misunderstanding will be lifted from our fear-drenched communities, and in some not-too-distant tomorrow the radiant stars of love and brotherhood will shine over our great nation with all their scintillating beauty."

The "Great Decision" - Star Wars

By Paul Kullman

Arms reduction, not Star Wars, is America's safest nuclear shield, according to Sidney Drell, executive director of the Stanford Linear Accelerator Center.

Drell hopes the two upcoming summit meetings between President Reagan and Soviet Premier Gorbachev will result in a mutual 50 percent reduction in ballistic missiles and a ban on space weapons.

The Star Wars program, officially known as the Strategic Defense Initiative, shouldn't be used as a bargaining tool at the talks, he said. "I've seen the deployment of too many of these bargaining chips."

Drell spoke at the World Affairs Council in San Francisco Monday evening to 125 people, many of whom participate in a foreign policy discussion group series titled "Great Decisions." Drell's speech coincides with this week's "Great Decisions" issue, Star Wars.

According to Drell, a defensive system must be "cost effective and survivable." Star Wars is neither, he said. It would be cheaper for the Soviet Union to add more missiles to its offense than it would be for the United States to add laser space stations to its defense, and once these stations are circling in orbit, Soviet missiles could hit them "like ducks in a shooting gallery."

Drell said he didn't foresee any prospect of attaining the technical expertise to make Star Wars foolproof. "It's a very complex system," he said, "that will have to locate, identify, track and fire a laser beam at a moving missile, then assess the damage and decide whether or not to fire again." This could take "seven layers of thousands of platforms," he added.

In addition to Star Wars, "Great Decisions" provides an opportunity during the next few months to discuss several other major issues, including democracy in Latin America and international terrorism.

Flora Greenhoot, who leads the Stonestown discussion group, believes the most significant contribution of "Great Decisions" is that it makes people realize that "there are no simplistic answers."

Following the meeting, participants register their opinions on ballots that are sent to Columbia University in New York, where the ballots are counted, evaluated and then presented to Congress and the White House.

Two weeks ago at the downtown Commonwealth Club, Martin Anderson, a senior fellow at Stanford's Hoover Institute and a former member of Reagan's Foreign Intelligence Advisory Board, contradicted Drell's viewpoint by arguing in favor of the space defense program. He said it would make obsolete the present policy of Mutually Assured Destruction, where each side is deterred from attacking the other by the threat of a nuclear counterattack.

The U.S. government is presently spending $2 billion each year to research and develop this program that could perhaps make nuclear weapons impotent but could also open up a whole new arms race in space.

Should the Star Wars program be continued or not? Through "Great Decisions," anyone can learn about issues such as Star Wars and, by voting, participate in the making of great decisions.

Sheehan

Continued from page 1

DPS spokesman Captain Malcolm Vaughan said it was too early to comment.

Davis rejected these comments.

"The jury has spoken. This is their verdict," said Davis. "They (CSU) have been acting like ostriches. Some wrongdoing has occurred and the university should take notice of it."

Sheehan's victory was applauded by the Statewide University Police Association. According to spokes-man John Moseley, discrimination is a problem on other campuses.

"This decision will help to stem the problem," he said.

Neither Schorle, his attorney nor CSU officials would comment on the possibility of appealing the judgment.

"I'm not concerned with the appeal, not in the least," said Sheehan.

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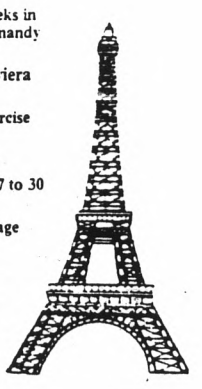

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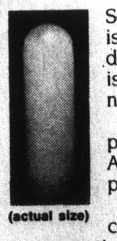

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A son's destiny — a father's dream

By Bill Baumeister

"And today, I longed to be a father with a son.
Who would believe it!

I would carry him on my shoulders like a prayer."

from "Ceremonies" by John Alexander High, an SF State graduate student, published by Concourse Press

A man's father is his father's son, as a son becomes his son's father. So life flows and love creates. Father-son love is a powerful force in a man's life.

Of paternal and filial love, history and literature are fecund with paragons. Hamlet hovered in the wings to avenge the death of his father. Jesus Christ carried out his Father's will with his own death.

"My father would express his love; sometimes it was hard to understand. But we would hunt and fish together. I loved that. Sometimes, even today, I cry that we don't have much of that now," said liberal arts student Miguel Garcia, 26, of his 65-year-old father.

Palestinian Sami Mshasha, 25, a graduate exchange student in international relations, said, "I think my father is the greatest. He is a 'Mukhater,' a village elder. He is like a walking encyclopedia. He has earned my respect.

"My father is proud of me. I can feel it in his eyes."

David Yan, 21, an SF State social work major, came from Hong Kong in 1969 with his father, a carpenter. "Although we may argue over our viewpoints on education, for example, I have to remember that what he does is out of love. His values come out of his experiences."

Many men see their role as that of a bridge between the generations, and as the guardian of values that have been preserved through the ages. Alexander the Great inherited the reins of power at the death of his father, King Philip II of Macedonia.

"My father is proud of me. I can feel it in his eyes."

Few men live in such epic arenas, but most live with no less ardor, and dedication to their father's ideals.

"I would pass to my sons the understanding for nature I learned from my father. My dad has a deep respect for the outdoors and he has passed it on to me," said Garcia.

His father, born in Mexico, came to the United States at an early age. Garcia is proud of his Indian heritage. His father is descended from the Raramuri tribe in Chihuahua. The name means footrunner. Garcia and his brothers are long-distance runners.

Yan recalled stories his father told him of difficulties in China after World War II.

Beth Cowan/Phoenix

Miguel Garcia, (left), attributes his love of nature to his father, Jesus.

"For my sons I want to transmit my father's experiences, what he has gone through," said Yan. "He shaped many of my values, he's had a major impact on my life. I think it will be important for them to understand where that comes from."

Mshasha agreed. "I, too, want kids; I want to raise them and help them. I, like my father, did not have a country of my own. Maybe my sons can have a country I never had. I want to do as my father, to carry on. It's a dream I feel is almost a reality. I want my son to work with me to achieve that dream."

Every man, every son, knows and can attest to his father's presence in his life.

This presence is perhaps paradoxically in the form of conspicuous absence. Even for the son who never knew his father, it is a powerful force in a man's psyche.

"When I was a child he even wore his work clothes on Sunday because he gave everything to his family."

The traditional role of the father as provider and disciplinarian may not fit a simple concept of love. But many men know the consummate and unabashed love shown by a father who sacrificed for his children.

"He wore the same suit at my high school graduation that he wore at his wedding," said Yan. "When I was a child he even wore his work clothes on Sunday because he gave everything to his family.

"Of course, he expects me to be a doctor or a lawyer because he missed out on so many opportunities in his life. I think he sees that as a sort of redemption, a reliving life through me. What I have is because of the sacrifices my father has made," he said.

For some fathers, the sacrifices are great.

"Even though he has been so mistreated by those who descended on his land," said Mshasha, "he has retained his pride, his patience, his clear-sightedness. He taught me that no matter what I get in life, no matter what I attain, I should never be greedy and should always treat other people as equals.

"A father is a father is a father, no matter where he is, no matter what country."

By Philip Liborio Gangi

Michelle Harris and her daughter, Mirkannon. Are daughters wax impressions of their mothers?

Mothers and daughters riding the storm

By Jana Salmon-Heyneman

Strange offerings are paid to the pagan gods of love each Feb. 14 — chocolates, roses, lace hearts — a commercialized confection of romance. But what wreaths do the daughters of America lay at the pedestals of their mothers? Wreaths of flowers or thorns?

Perhaps there are some shove-aside cards, depicting a Norman Rockwell creche dedicated to rosy-cheeked mothers aproned in apple-pie hype. But what exists under the gloss of pretty verses — a bitter fruit and pandemonium when daughters think of MOM?

"I feel very strongly that it's a societal myth," said psychologist and educator Martha Nawy, who has taught "Mothers and Daughters" at SF State, "that all mothers and daughters . . . have such deep problems that they can't relate to each other, and that they can't get over these problems."

Mother-daughter relationships are mints for values passed on from generation to generation, since a daughter incorporates positive and negative aspects of her mother's legacy, through modeling and identification, said Nawy.

While each mother and daughter weaves a complex and individualized fabric into their relationship, common themes thread through it. Among these are autonomy versus dependency and separateness versus connection, along with issues of conflict and acceptance, said Nawy.

"Does my mother accept me? Does she accept me for who I am?" Nawy said, are questions daughters often ask themselves.

What legacies and awful burdens are passed from mother to daughter? What gifts and destinies do daughters in turn bequeath to their children? Love, hate, understanding, support? Are daughters wax impressions of their mothers, acting out the same scenarios with their children that they acted out with their moms? For untold generations, the script of mother and daughter affection continues to be one of stormy celebration.

Cuddling her two-year-old daughter, Valborg Alexandra, on her lap, Helle Jacobsen, single mother and graduate student in the Teaching English As a Foreign Language program, recalled her turbulent relationship with her parents. She said her relationship with her mother was good and bad.

"She was pretty affectionate to us, thinking in terms of physical af-

See Mothers, page 6.

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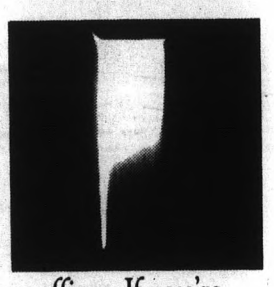

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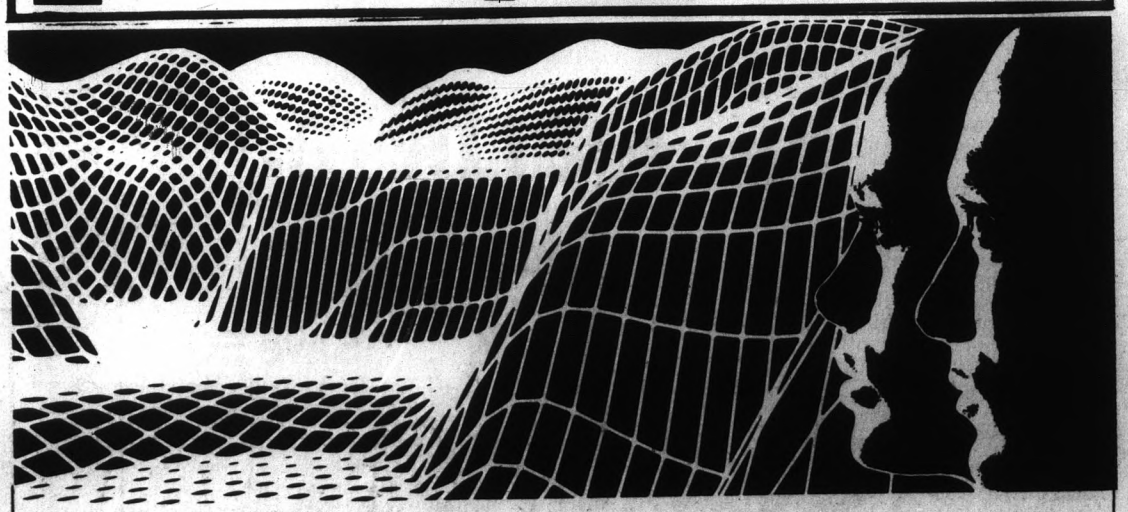

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"Absolute Beginners": The Birth of British Rock

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Ralph Macchio Plays the Blues in "Crossroads"

Plus:

Pullout Entertainment Calendar; Terry Gilliam's "Brazil"

Long Ryders; Spring Film Previews; Upcoming Records and Tours

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SPRING 1986

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lencia juice oranges. In the current crop year, navel acreage rose to 198,200 acres while Valencia acreage slipped to 66,300 acres.

As a result, the overproduction that resulted in low returns in 1984 has now come into better balance with modestly growing demand both domestically, where the taste for fresh fruits and vegetables continues to expand, and abroad.

Sunkist Growers, which handles about half of the state's crop, has been shipping increasing quantities to relatively new customers around the Pacific Rim, replacing European markets lost to Mediterranean producers under the Common Market's system of preferential tariffs.

Japan is in the third year of a five-year agreement to increase its quotas for orange imports, and Malaysia, Singapore and Hong Kong continue to increase purchase of California oranges.

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FIDELITY INVESTMENTS

years for land prices to rise, partly because changes in tax laws have reduced benefits of tax-shelter farming. Also, debt-ridden farmers are placing more land on the market, depressing prices.

- More farmers must reduce fertilizer, irrigation and other production costs, even if that means lower production. Reducing crop yields in this way would help cut global overproduction, but it will require a drastic new approach for farmers who have become the world's most productive, said Harold Carter, director of UC Davis' new Agricultural Issues Center.
- Farmers—particularly those in Kern County and other parts of the southern and western San Joaquin Valley and those growing such irrigation-dependent crops as cotton and grains—must adapt to rising water costs. Although February's torrential rains and a heavier-than-average snowpack will provide short-term relief, the long-term trend is for rising prices due to the higher cost of pumping water and reduced government subsidies, said Don Villarejo, executive director of the California Institute for Rural Studies. Higher water costs will make it particularly hard for medium- and small-scale farmers to compete, because they can't spread their costs over larger acreages.
- The industry also will have to boost export sales to achieve long-term prosperity. But it could take years for California to return to the record $4.2 billion of export sales in 1981. Export sales last year dipped below $3 billion.

The dollar—down 32.4% in May against a basket of 10 foreign currencies after having peaked in February, 1985—must fall by about another 10% to boost exports significantly, according to U.S. Trade Representative Clayton K. Yeutter. Some foreign exchange experts, however, say the dollar may already have bottomed out, at least for the next year or two. Moreover, California now faces competition from such one-time customers as China and South Korea.

Just when the state will fully shake off the five-year farm slump remains a matter of disturbing uncertainty. But this much seems assured: California agribusiness will emerge with a new look and attitude—smaller in size and broader in outlook.

"There's going to be a shakeout," said Beth Burnham Mace, regional economist at Crocker National Bank. "In the longer term, the industry is going to be smaller but

take his 15,000-acre operation in the high plains of eastern San Luis Obispo County out of wheat and barley after this summer's harvest because crop prices have made production unprofitable. If so, he would let the unirrigated spread revert to grass, possibly for raising horses. At age 62, he is unsure if he would return to farming.

Beck's son and partner, Greg, new president of the San Luis Obispo County Farm Bureau, ponders whether to stay in farming at all.

"I'd *like* to farm," Greg said, "but I'm keeping my options open." One is to work with the state Division of Forestry.

Although California's overall economy has been less affected by farm woes than Midwestern states, its farmers are, by some measures, worse off.

Debt Situation Serious

"The debt situation of California farmers is far more serious than most people think," said Villarejo of the California Institute for Rural Studies.

California farmers have tended to borrow more per acre than their Midwestern counterparts, since growing specialty crops—ranging from soup fixings to nuts—tends to cost more than grain and livestock farming in terms of labor, equipment, water and chemicals.

California banks have led the nation in agricultural loan writeoffs and delinquencies. According to Federal Reserve Board economist Emanuel Melichar, 6.1% of agricultural loans among California commercial banks were written off in 1985, compared to 3.7% nationally. California also led the nation with a 15% farm loan delinquency rate through the first nine months of 1985, compared to a 9.2% national average.

Cornelius Gallagher, head of agribusiness lending at Bank of America, the nation's largest farm lender, estimated that while 40% of California's farmers have no debt at all and 35% have moderate debt that they can pay under current conditions, 25% have more debt than their income and assets can support.

"Some of these guys are borrowed in over their heads," one agricultural banker said. "Even a recovery isn't going to help them."

The intensity of such woes unsettles many Californians who had taken the success of the state's $14-billion agriculture industry for granted. California's ability to grow so many different crops, compared

other factors.

At the same time, domestic demand has flattened with population growth, and dietary considerations have hurt such products as beef, pork, dairy products and bulk wines.

California farmers have also paid the price of overproduction and high land and crop prices during the go-go 1970s. Farmers and investors—including many less interested in profitable crops than in tax deductions—bid up land prices,

Please see GROWERS, Page 8

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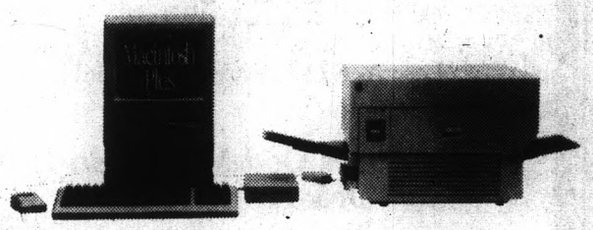

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Previews of upcoming films, groups on tour, television events and books.

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This intriguing film, about two musicians on a quest for a long-lost blues song, is a departure for blood-and-action director Walter Hill.

10 ◊ NCAA Tournament Preview
By Bob Keisser. It's come a long way since it was an obscure tourney of eight teams. Now, college basketball's annual spring ritual is one of the most important events in sports.

12 ◊ Pullout Entertainment Calendar
Your guide to what's happening in entertainment.

14 ◊ Spring Film Roundup
This spring's new movie releases range from the birth of the Swinging Sixties in Absolute Beginners *to a 400-year-old conflict in* Highlander.

16 ◊ Brazil
By Bart Mills. Terry Gilliam is a "graduate" of Monty Python, which may explain why his new film has been so outrageously controversial. Meet the unpredictable director of Brazil.

18 ◊ Musical Notes
By Greg Ptacek. Are the Long Ryders the next great American band? Profiles of the Ryders and guitarist Charlie Sexton, as well as the latest news on records and groups.

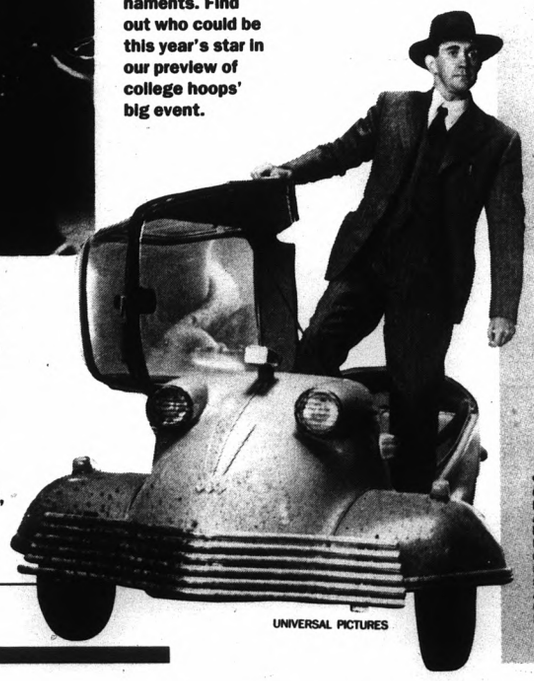
20 ◊ Top Ten Unsigned Bands
By Chris Morris. They are unknowns, except in their local clubs and college radio stations, but that could change soon, thanks to a unique new album from Epic Records.

UCLA SPORTS INFORMATION

(Left) A Bill Walton stuff was one of the highlights of past NCAA Basketball Tournaments. Find out who could be this year's star in our preview of college hoops' big event.

MICHAEL O'BRIEN

(Above) "Musical Notes" brings you new music personalities, new records and news about tours—like Laurie Anderson with her multimedia show "State of the Union."



UNIVERSAL PICTURES

(Right) Jonathan Pryce as Sam Lowry, the downtrodden hero of Terry Gilliam's "Brazil," this spring's most controversial, and perhaps most interesting, film.

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SHORT SUBJECTS

MISSION POSSIBLE

If you think your summer plans are going to keep you busy, consider the project Craig D. Reid, a Ph.D. student in entomology at the University of Illinois, has lined up for himself. Reid, a popular Teaching Assistant at UI, is planning to walk from Ithaca, New York to Los Angeles to call attention to and raise money for cystic fibrosis research.

A cystic fibrosis victim himself, Reid, at age 29, has managed so far to survive eight years beyond the life expectancy of 21 for CF patients. Assisted by two friends and a support team in vehicles, Reid will not only walk the 3,000 miles, but will also make numerous public speaking appearances for clubs and civic organizations along the route.

For information about the walk, or to invite Reid to appear on your campus, write Craig D. Reid, 2064 #B Orchard St., Urbana, IL, 61801.

IN THE GROOVE

National College Television (NCTV), the satellite programming service for campus cable systems, is joining students in heading to the beach for spring break. NCTV will broadcast a live Spring Break show, shot on location in Daytona Beach, Florida. In addition, during the spring break period, NCTV will present a live concert.

"New Grooves," their unique music video show featuring groups popular on college radio stations, has an interview lineup which includes Nick Rhodes of Arcadia, Kate Bush, Marshall Crenshaw and Chas Gray of Wall of Voodoo.

NCTV is a free programming service for campus cable systems, broadcasting 20 hours of programming each week.

"X" MARKS THE SPOT

The Student Government Association (SGA) at the University of Illinois recently defeated a proposal from its own Minority Committee that student organizations which present screenings of X-rated films lose their student discounts for advertising in the campus newspaper, *The Daily Illini*. X-rated films were the most profitable screenings for student groups during the past year.

The proposal had sparked a campus controversy concerning the right of free speech versus the charge that pornographic films present negative images of women. Although it decided against the Minority Committee proposal, the SGA announced that it would sponsor a showing of "Not a Love Story," a documentary film about the pornography industry.

BEER BUST

It may not be all fun, sun and beer along Fort Lauderdale's famed "Strip" this spring break. Local police will be enforcing a new law forbidding public drinking. Anyone caught drinking in public will be asked to empty their drink in the street; those who refuse will be arrested. "You'll be up to your ankles in beer probably," said Fort Lauderdale Police Chief Ron Cochran.

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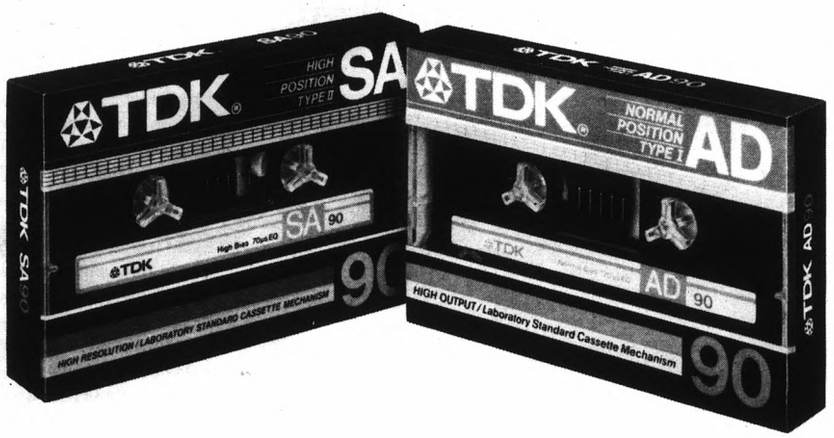

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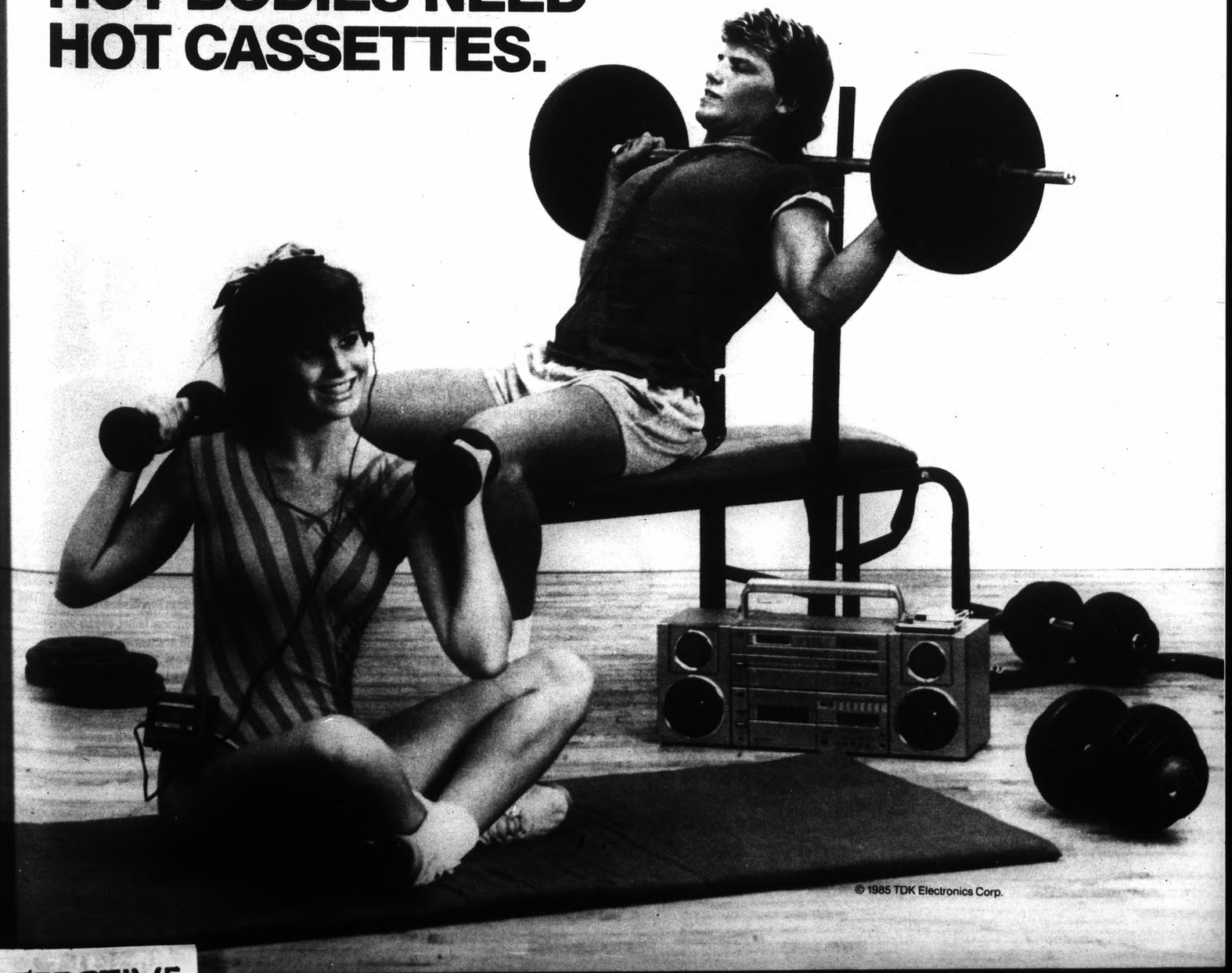

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AL DEFECTIVE

love joins the cheerleading squad. Suddenly, the diminutive, sensitive Lucas becomes a "joiner" and finds himself sacrificing life and limb on the football field.

APRIL 18 ◊ **LEGEND**—Tom Cruise stars as "Jack O' The Green" in this unusual fantasy about faeries, goblins and unicorns, and a young man who must save the world by fighting the evil Lord of Darkness—played by Tim Curry, which means he should be an amusingly evil villian indeed.

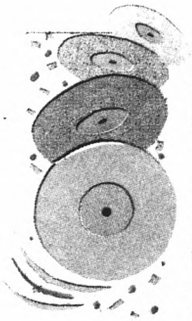
APRIL 18 ◊ **HALF MOON STREET**—Bob Swaim, the American who hit it big as the director of French thrillers, wrote and directed this drama about international intrique starring Michael Caine and Sigourney Weaver.

Simple Minds hope to cash in on the success of their recent Top 20 album when the band tours the United States throughout March.

LATE APRIL ◊ **MIRACLES**—Teri Garr and Tom Conti play a couple who have gone south of the border for a divorce, only to find themselves the hostages of off-the-wall Mexican bank robbers. Paul Rodriquez plays the leader of the loony desperadoes.

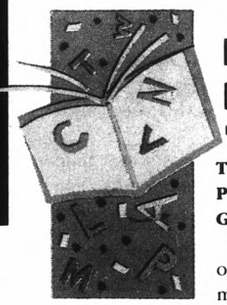
LATE APRIL ◊ **THE MEN'S CLUB**—Several men get together and talk about women. That may not sound like much of a plot, but with a cast that includes the likes of Roy Scheider, Frank Langella, Harvey Keitel, Treat Williams, David Dukes, Sandahl Bergman, Stockard Channing and Jennifer Jason Leigh, *The Men's Club* may end up to be something that's far from ordinary.

MAY 2 ◊ **JO JO DANCER, YOUR LIFE IS CALLING**—Richard Pryor is the producer, director, co-writer, and star of this drama about an entertainer who must re-evaluate his life after nearly dying in a drug accident. It's fiction, but obviously based on events in Pryor's off-screen life. Debbie Allen co-stars.



ON THE ROAD

European supergroup **Marillion** is just now crossing the Atlantic to capture America, some three months late and it's all because of **Spandau Ballet.** It seems Marillion's lead singer Fish ran into SB drummer John Keeble last year at the U.K. Live Aid concert. Keeble, discovering that they were planning to be in Dublin at the same time, suggested they sample the Irish capitol's nightlife together. They did and Fish lost his voice in the process, cancelling the British tour and delaying the American leg . . . **Simple Minds** returns to the U.S. in March to capitalize on the success of their first top-20 album, *Once Upon A Time* . . . **Pat Benatar** is currently on the road for the first time in two years . . . The **Volunteer Jam**, Tennessee's annual concert event, originally scheduled this year for February 1 has been moved to July 12. Traditionally held shortly after the New Year, concert promoters got cold feet about scheduling another pre-spring Jam when last year's fans had to endure seven inches of snow, sleet and temperatures in the low teens. . . **Aerosmith** is nearing the mid-point of their six month American tour in support of their latest LP, *Done With Mirrors,* the first LP with the original lineup since 1979 . . . **Black Sabbath** is currently on the road in support of their latest album *The Seventh Star* . . . **Bob Dylan** and **Tom Petty** have just completed their month-long collaborative concert tour of New Zealand, Australia and Japan. The tour will not be coming to the U.S., but should result in a movie, TV or video project . . . **Ozzy Osbourne**'s world tour for his new album *The Ultimate Sin* reaches the U.S. in April . . . **Judas Priest** takes to the road around in late March . . . Both **Emerson, Lake & Powell** and the **Moody Blues** are about to embark on world tours in support of their new albums . . . Feargal Starkey, former lead singer of the **Undertones**, brings his new six-piece band to the States for an extended schedule of concerts in March. Starkey's single, *A Good Heart,* written by **Lone Justice's** Maria McKee, recently topped the U.K. charts for two weeks. His first solo album, released here in January, also contains a Chrissie Hynde-penned song, *Made To Measure*. . . and last, but certainly not least, **AC/DC,** a prime target of the **Washington Wives** censorship movement, devised a unique way of passing incognito through unfriendly territory on their recently completed tour. A sign on their bus read *Teens For Jesus.*



NEW BOOKS

The New Trouser Press Record Guide, *Ira Robbins* ◊ Wanna break out of the mainstream music doldrums? Then check this out. The Trouser Press Record Guide is *the* source for finding the groups and artists who are creating the music scene of tomorrow.

The Complete Resume Guide, *Marian Faux* ◊ The title virtually sells this book, which can help sell you to a prospective employer. It answers the who, what, why and how of resume writing.

©JIM CARSON

What do you say when someone tells you they love you, and the feeling's not mutual? Read *"You Can Never Go Wrong by Lying"* for the answer.

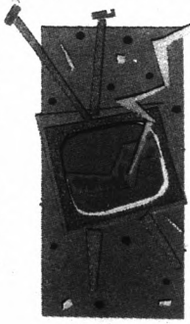
©PRESTON BLAIR PRODUCTIONS

Norton, Alice and Ralph return in *The Official Honeymooners Treasury.*

The Official Honeymooners Treasury, *Peter Crescenti and Bob Colimbe* ◊ Do you wanna go to the moon? If you're a fan of "The Honeymooners," this affectionate collection of memorabilia will send you into outer space. Includes rare photographs, interviews with cast and crew, the original scripts of the "Classic 39" episodes and enough other information to fill a pair of Ralph Cramden's pants.

You Can Never Go Wrong By Lying, *Patricia Marx* ◊ Marx (former writer with *Saturday Night Live*) humorously tackles contemporary social dilemmas like how to borrow a few bucks from someone you already owe a lot of money.

Where Did Our Love Go, *Nelson George* ◊ With keen attention to detail, George paints a telling picture of Berry Gordy Jr., the complex personality who built the Motown empire and molded some of the world's greatest performers.



TELEVISION EVENTS

MARCH 24 ◊ **THE OSCARS**—Glamour, glitter, and even a good film or two, are all part of Hollywood's biggest night. Break out the pop corn and find a comfortable chair, because, besides being long on glitz, the **Academy Awards** are just plain lo-o-ong.

MARCH 31 ◊ **NCAA BASKETBALL CHAMPIONSHIPS "THE FINAL FOUR"**—College hoops' big showdown for the national title.

VIDEO

Sony Video Software Co. has released a full-length videotape of the only fully rehearsed public concert **John Lennon** performed between the Beatles 1966 American tour and his death in 1980. *John Lennon Live in New York City* was taped in 1972 at Madison Square Garden, when Lennon appeared for a benefit.

ORIGINAL D

Joe Seneca (background) and Ralph Macchio (foreground) play two musicians in search of a legendary old blues song, with Jami Gertz (center) as a teenage runaway who joins them. Macchio (below) looks like a real professional on guitar, but in reality he took three months of intensive lessons to prepare for his role as a Julliard classical guitar student.

CROSSROADS

In Walter Hill's Crossroads, two musicians take to the road in the deep South on a quest: Eugene (Ralph Macchio), a young man hoping to gain fame by rediscovering a fabled, but long-lost, Robert Johnson blues song and Willie (Joe Seneca), an old man willing to surrender his soul to the devil in order to become a legendary blues figure.

Together they flee the old man's dingy Harlem rest home, crisscrossing the heart of the Mississippi delta. Their destination is a crossing, where two dusty, sunbaked roads meet, for a strange encounter under an old gnarled tree.

Along the road, they are joined by a teenage runaway (Jami Gertz) on a quest of her own.

Filmed mostly in the cradle of the blues—Greenville, Mississippi and the surrounding Delta towns just off U.S. Highway 61—*Crossroads* is about the relationship between Eugene and Willie, who share a love of blues music, and the meanings of their evocative tunes.

Directed by Walter Hill, famous for such bullet-paced movies as *48 Hrs.* and *Streets of Fire, Crossroads* explores a familiar theme, that of dream-seekers who end up finding themselves.

"It's really a sweet story about three people, two of whom are learning from each other on their journey through the Mississippi delta and its music," says Macchio, the Karate Kid-turned young guitar prodigy.

In this movie, he plays Eugene Martone, one of Juilliard's most gifted students, who hopes to launch his own blues career by springing upon the world a missing Johnson tune.

He searches out Willie Brown (Joe Seneca), the only living link to that blues giant, and together they head down South. Willie shows the ambitious white boy that the only way to master the feel of blues is to live like a bluesman.

"This is what it was like," the 24-year-old teen-idol says, "Waking up in the morning and not knowing where your meals are coming from and where your family's going and what's happening with your life and then drinking Jack Daniels for lunch."

Even though Seneca has never received any formal training in blues, he contends that there is a blues world in him, because of his experiences.

"I've observed and lived with blues people. I think there are people who are aware of their roots and pay attention to them. They will know that (inherently) they belong to the blues group," Seneca says with conviction.

Without such intimate contact, a musician can never become a true-to-his heart bluesman. "He's got to have more feeling for the music," says Seneca, who played an honest doctor in *The Verdict* and has gained critical acclaim from a host of stage roles on Broadway.

A catalyst of the movie is Francis, a 17-year-old gutsy and vibrant runaway, played by Jamie Gertz who recently starred in *Quicksilver*. She sparks Eugene's drive to succeed and brings out his vulnerability as well.

The heavily roots-influenced music of *Crossroads'* soundtrack was produced by celebrated slide-guitarist Ry Cooder. Cooder stresses that blues music has a sound to which almost everyone can relate. The fundamental qualities of the music, he said, are its simplicity and ability to make people feel good.

Although Director Hill and his stars are coy on the subject of how the film's journey concludes, it is evident that Eugene, the white guitarist with a fervent desire to play the greatest blues ever, adds much more to his life than a mere song.

Crossroads will be released nationwide by Columbia Pictures on March 21. ◆

NAL DEFECTIVE

College basketball's spring ritual is bigger and better than ever.

NCAA Tournament: Hoops and Hoopla

BY BOB KEISSER

What do Bill Cosby, Pat Ewing, Joan Collins, Larry Hagman, Akeem Olajuwon, James Worthy, Shelley Long, Johnny Carson, Cheryl Miller, Michael Jordan, and Michael J. Fox have in common?

They're all television stars. And in 1986, someone like Walter Berry, Pearl Washington, Brad Daugherty, Kenny Smith, Roy Tarpley or Mark Price will join them after starring in one of the most exciting television events this year.

If you know even a little about basketball, you know we're talking about the National Collegiate Athletic Association's (NCAA) annual college basketball national championship tournament. This yearly celebration has grown from an obscure, regional event into a gala tourney rivaling the Rose Bowl in impact.

The NCAA, the governing body for organized college athletics, began its national championship tournament in 1939 with eight teams. When television joined the celebration in 1963, with limited syndicated coverage of the tournament, UCLA and its magnificent coach, John Wooden, were creating history with an incredible run of 10 titles in 12 years.

However, the tourney kept its insular atmosphere, until NBC began telecasting regular season games in 1975.

"Back when I played in the tournament, it was a personal, localized event," said Billy Packer, CBS' respected college basketball analyst, who played in the tournament in 1962 and 1963 while a guard at Wake Forest. "There was no cohesiveness in the game because you rarely saw any of the teams from other parts of the country. And the games didn't have the impact they do today."

Most experts feel the tournament came of age in 1979, the year two of the greatest collegians in history met in the NCAA finals—Earvin "Magic" Johnson of Michigan State and Larry Bird of Indiana State.

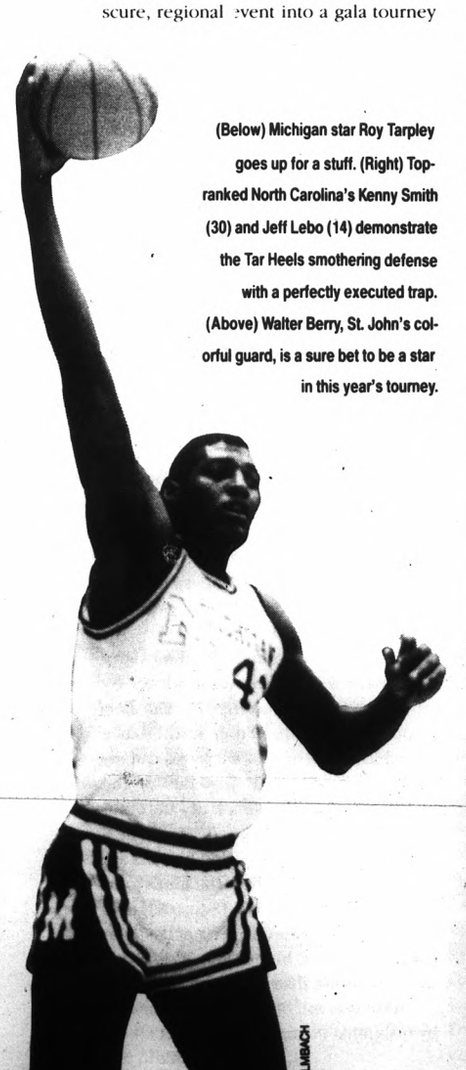
Magic was a personable, multi-talented young man with an engaging smile and presence who represented a big city atmosphere. Bird, called "The hick from French Lick" (his hometown in Indiana), was a tireless performer, a magnificent shooter and a hero in mid-America.

If Magic and Bird gave the event star appeal, a change in the number of teams has given the tourney scope. It has grown from 32 teams in 1975, to 64 this year.

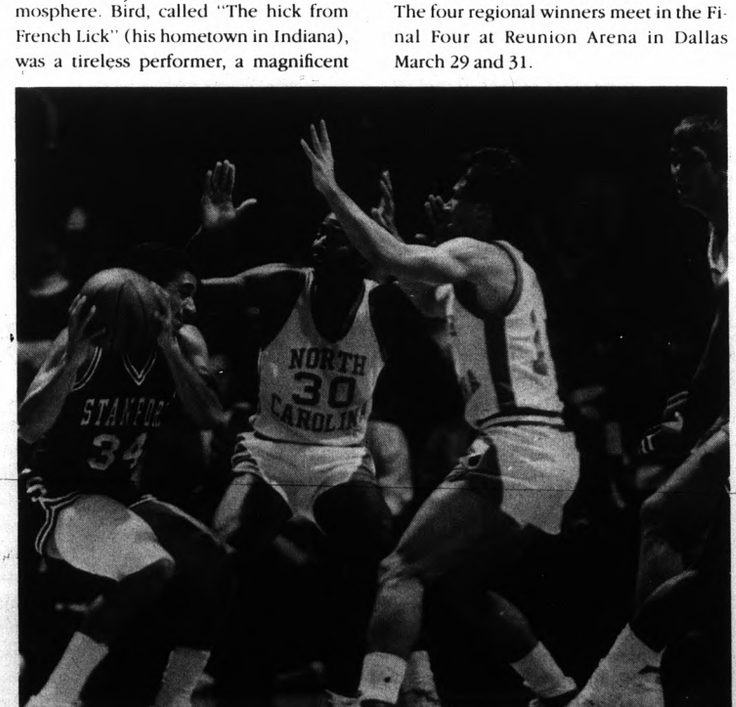
Television's role in the 1986 tournament will be expansive. CBS will be televising the tournament for the fifth time, and 19 games are scheduled to be televised across the country on the three consecutive post-season weekends. ESPN, the around-the-clock sports cable channel, will televise 20 through the regional semifinals.

First- and second-round games will be played at eight different sites March 13 to 16: Greensboro, North Carolina and Syracuse University in the East; Louisiana State and the Charlotte Coliseum in North Carolina in the Southeast; the University of Dayton and the Indianapolis Metrodome in the Midwest; and Weber State in Ogden, Utah, and the Long Beach Arena in the West.

The sixteen surviving teams will meet in the regional semifinals and finals March 20-23 at four new sites—the East at the Meadowlands Arena in New Jersey; the Southeast at The Omni in Atlanta; the Midwest at Kemper Arena in Kansas City; and the West at The Summitt in Houston. The four regional winners meet in the Final Four at Reunion Arena in Dallas March 29 and 31.



BOB KALMBACH



CHARLES LEDFORD

(Below) Michigan star Roy Tarpley goes up for a stuff. (Right) Top-ranked North Carolina's Kenny Smith (30) and Jeff Lebo (14) demonstrate the Tar Heels smothering defense with a perfectly executed trap. (Above) Walter Berry, St. John's colorful guard, is a sure bet to be a star in this year's tourney.

Unlike last year, there is no dominant player like Ewing, and no 1986 team can feel assured of a berth in the Final Four. There are at least a dozen that could walk out of Reunion Arena with the NCAA title on the last day of March.

The Big East Conference sent three teams to the Final Four a year ago and the Atlantic Coast Conference (ACC) could match that figure this season. The ACC at one time boasted the top three teams in the nation in the weekly wire service polls—North Carolina, led by guard Kenny Smith and center Brad Daugherty; Georgia Tech, paced by guard Mark Price; and Duke, bolstered by the exciting David Henderson.

The Big East boasts the most competitive conference in the nation and could send as many as five teams to the playoffs. Syracuse is led by playmaking guard Pearl Washington, St. John's has dominant inside star Walter Berry, and Georgetown has balanced shooters, David Wingate and Reggie Williams, and coach John Thompson, one of the nation's best.

Other teams with reasonable hopes for an NCAA title include independents Memphis State and Louisville, Oklahoma and Kansas of the Big Eight, Michigan and its star, Roy Tarpley, of the Big Ten, and perennial Southeast Conference power, The University of Kentucky.

The women's tournament will be held at the University of Kentucky in Lexington. Semifinals are on Friday, March 28, and the final game, on Sunday March 30, will be televised by CBS.

In women's basketball, look for number one-ranked University of Texas' Lady Longhorns, driven by point guard Kamie Ethridge, and number two Georgia, with 1984 Olympian Teresa Edwards, in the final four. Other teams with a good chance to make it to Lexington are 1985 and 1984 NCAA champion USC, with the incredible Cheryl Miller, Louisiana Tech, Virginia and California State University at Long Beach. USC is a sentimental choice because this is the final year for Miller, who almost singlehandedly has put women's bastketball in the spotlight.

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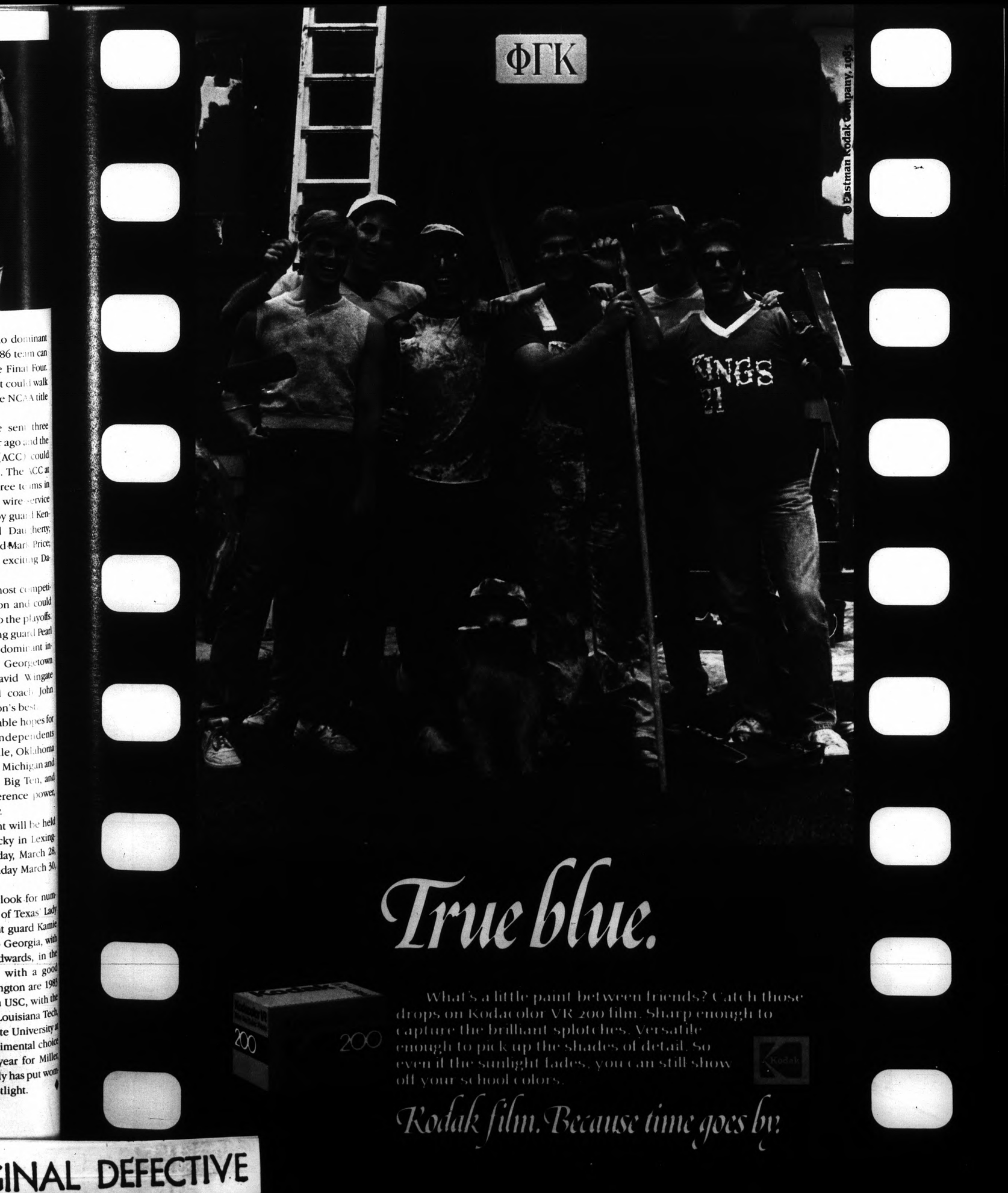
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GINAL DEFECTIVE

Charlie Sheen

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
13 A good call brightens a rainy day.	**14**	**15** Cheer up on tax day with former "Saturday Nite Live" writer Patricia Marx' humorous *You Can Never Go Wrong by Lying.*	**16**	**17**	**18** **LEGEND** *Fantasy* Tom Cruise, Tim Curry **HALF MOON STREET** *Suspense* Michael Caine, Sigourney Weaver	**19** No Money? AT&T Long Distance Operators are standing by to help you call collect.
20 Some of the groups scheduled to tour in March, April and May: Simple Minds, Pat Benatar, Marillion, Aerosmith, Black Sabbath, Ozzy Osbourne, Judas Priest, Moody Blues and Emerson, Lake & Powell.	**21** Perk up a blue Monday—call a friend.	**22**	**23** School's almost over! Time to start thinking about next year's courses and pre-register if possible.	**24** PASSOVER	**25** **MIRACLES** *Comedy* Teri Garr, Tom Conti **THE MEN'S CLUB** *Drama* Roy Scheider, Frank Langella	**26**
27	**28** May 25, 1986 HANDSACROSSAMERICA™	**29** "Hands Across America" benefit scheduled, to raise funds for America's needy. 1-800-USA-9000	**30**	**1** MAY Call on AT&T Long Distance to start lining up your summer plans.	**2** **JO JO DANCER, YOUR LIFE IS CALLING** *Drama* Richard Pryor	Call your grandparents just to say hello.
4	**5**		**7** Take a break from finals cramming and call an old pal.	**8**	**9**	
11 MOTHER'S DAY Call home on Mother's Day	**12**		**14** Good news to report and you're away from your phone? Use your AT&T Card.	**15** NCAA WOMEN'S TENNIS CHAMPIONSHIPS Austin, Texas	NCAA MEN'S TENNIS CHAMPIONSHIPS Athens, Georgia Don't forget Father's Day, June 15	

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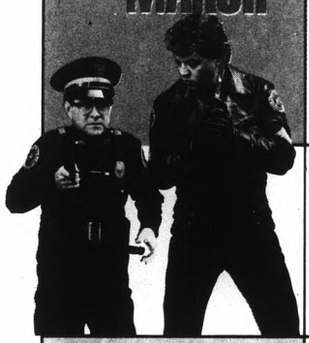
ENTERTAINMENT CALENDAR

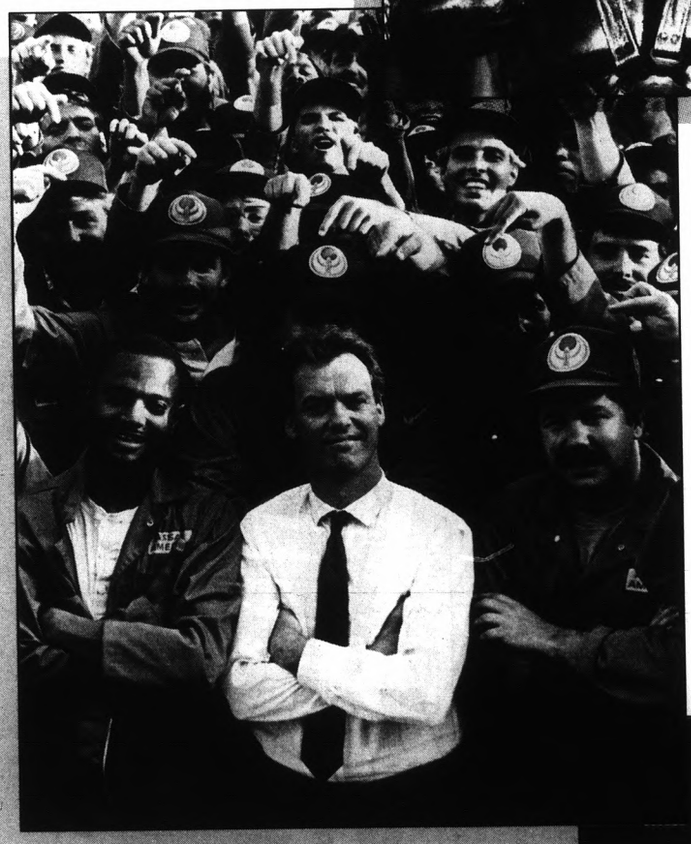
COURTESY OF AT&T LONG DISTANCE

TV EVENTS

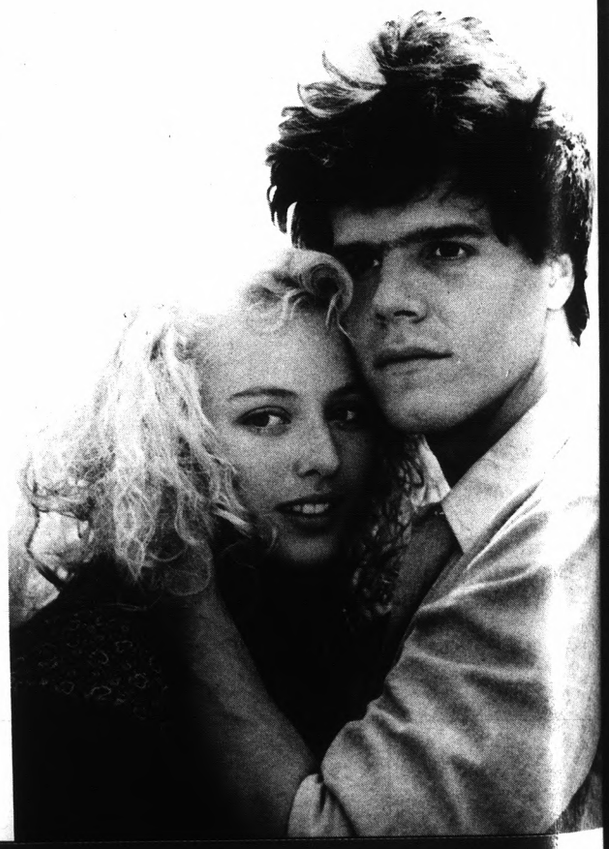
FILM OPENINGS

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
9 MARCH 	10 **NICK AT NITE: "Between a Rock and a Hard Place Week"** 3/10 *Rage of Paris;* 3/11 *The Duke of West Point;* 3/12 *The Brothers-in-Law;* 3/13 *The Stars Look Down;* 3/14 *Algiers*	11 Best time to see Halley's Comet.	12	13 **NCAA WRESTLING CHAMPIONSHIPS**	14 **HIGHLANDER** *Adventure* Sean Connery **THE BOY WHO COULD FLY** *Fantasy* **THE HITCHER** *Action* Rutger Hauer	15 Time to call your friends to make plans for spring break. **NCAA MEN'S AND WOMEN'S INDOOR TRACK CHAMPIONSHIPS,** Oklahoma City, Oklahoma
16	17 ST. PATRICK'S DAY **NICK AT NITE: "Screwball Comedy Week"** 3/17 *My Favorite Brunette;* 3/18 *The Perils of Pauline;* 3/19 *That Uncertain Feeling;* 3/20 *His Girl Friday.*	18 Sorry, wrong number? — With AT&T, you can get immediate credit for your long distance error.	19 First day of Spring! Do you know where your swimsuit is?	20 Big film weekend—Hollywood releases its "Easter" movies:	21 **CROSSROADS** *Comedy-Drama* Ralph Macchio **GUNG HO** *Comedy* Michael Keaton **ABSOLUTE BEGINNERS** *Musical Drama*	22 **JUST BETWEEN FRIENDS** *Drama* Mary Tyler Moore **WISE GUYS** *Comedy* Joe Piscopo, Danny DeVito **SLEEPING BEAUTY** *Animation*
23 **POLICE ACADEMY III** *Comedy* **THE MONEY PIT** *Comedy* Shelly Long, Tom Hanks	24 **NICK AT NITE "Heavenly Hosts Week"** 3/24 *It's a Wonderful Life;* 3/25 *An Inspector Calls;* 3/26 *Beyond Tomorrow;* 3/27 *Angel on My Shoulder;* 3/28 *Topper Returns.* **THE OSCARS** ABC, 9 p.m. EST	25	26 **APRIL FOOL'S DAY** *Horror*		28 **ECHO PARK** *Drama* Thomas Hulce, Susan Dey	29
30 EASTER SUNDAY Call in your holiday greetings to friends and family.	31 **NCAA MEN'S AND WOMEN'S BASKETBALL CHAMPIONSHIPS,** CBS	1 APRIL Call Mom and tell her you made the Dean's List.	2		4	5
6 **BASEBALL** First game of the season!	7	8	9	10	11 **CAPTIVE HEARTS** *Drama* Virginia Madsen **AT CLOSE RANGE** *Drama* Sean Penn, Christopher Walken **EIGHT MILLION WAYS TO DIE** *Suspense* Jeff Bridges, Roseanna Arquette **LUCAS** *Comedy* Charlie Sheen	12

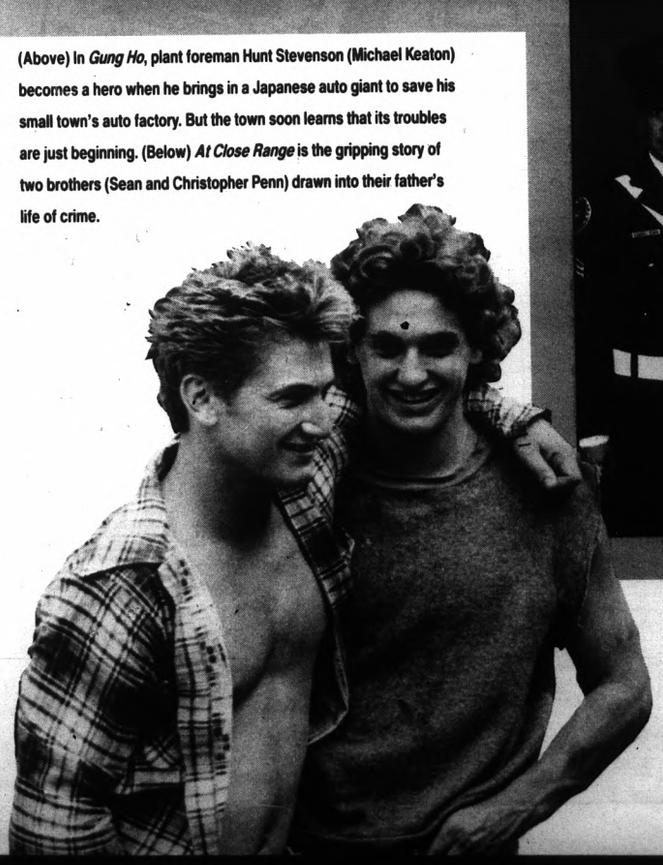
ORIGINAL DEFECTIVE



(Above) Jonathan Pryce plays Sam Lowry, the lowly hero of *Brazil*, who can soar on golden wings, but only in his dreams. (Right) Virginia Madsen and Craig Sheffer play young lovers from opposite sides of the tracks in *Captive Hearts*.



(Above) In *Gung Ho*, plant foreman Hunt Stevenson (Michael Keaton) becomes a hero when he brings in a Japanese auto giant to save his small town's auto factory. But the town soon learns that its troubles are just beginning. (Below) *At Close Range* is the gripping story of two brothers (Sean and Christopher Penn) drawn into their father's life of crime.



(Above) Just when you thought it was safe to get a traffic ticket, the *Police Academy III* crew returns. (Right) Sigourney Weaver is involved in intrigue in *Half Moon Street*.

ORIGINAL

PREVIEW OF SPRING MOVIES

Colin and Suzette are *Absolute Beginners* in an uncertain romance set in the 50s.

ABSOLUTE BEGINNERS

The film set is magic. London, Soho, the 1950s, the winking lights of the Club Panama, the fake facade of the Last Days of Pompeii, the Patisserie Valerie—the rendezvous of the nightswingers, the cool cats and the disinherited.

Music pulsates through the sound stage and a vintage Vespa disgorges Big Jill, the Wizard and Dean Swift. Bebopping along the narrow streets are Mr. Cool, the Misery Kid and the Fabulous Hoplite, while Colin and Suzette, the leading characters of *Absolute Beginners*, begin their sweet, uncertain romance. It's *Guys and Dolls* with a British beat.

The novel *Absolute Beginners* by Colin MacInnes was a cult bible of the '50s. It is set in the long, hot summer of the Notting Hill race riots which eventually gave way to the rule-busting *Swinging Sixties*.

The film, according to director Julian Temple, will cover this territory with an unblinkered look. "It was a wonderful time in English history. It was a peculiar flowering, an escape route from the social constraints."

Cast largely with unknowns, *Absolute Beginners* is counting heavily on its "dream" soundtrack to attract an audience. David Bowie wrote and performed the theme song, and Mick Jagger, Keith Richards, Elvis Costello, Sade and Paul Weller of The Jam are all featured.

—Joan Goodman

HIGHLANDER

Inside an immense, cavern-like garage beneath Madison Square Garden, two immortal warriors are engaged in a final battle. To end their 400-year-old struggle—for a Prize which conveys ultimate knowledge and power—one must behead his enemy.

Christopher Lambert, who played Tarzan in *Greystoke*, is Connor MacLeod, a 16th century Scottish clansman. His story begins when he survives what should have been a mortal wound in battle with an evil warrior, Kurgan (Clancy Brown, the monster in *The Bride*).

He is visited by a flamboyant adventurer, Ramirez (Sean Connery), who teaches him that he is one of a special race of men destined to battle evil—personified in Kurgan—through the ages, to a final conflict at a time called "The Gathering."

That time is 1986 Manhattan, where Brenda Wyatt (Roxanne Hart), a weapons expert, is busy combing the streets of Manhattan for the cause of numerous bizarre headless corpses. She will be drawn into the conflict between MacLeod and Kurgan which will climax in the dark garage beneath New York City.

Visually, *Highlander* promises to be a feast for the eye, sweeping from historic Scottish castles and villages to ultra-modern Manhattan. Director Russell Mulcahy's dynamic style also insures that it will be a feast for action-lovers as well.

—Albert Pang

Christopher Lambert readies for "The Gathering" and his final conflict in *Highlander*.

AT CLOSE RANGE

At Close Range, starring Sean Penn and Christopher Walken, is loosely based on events surrounding a family gang, whose spree of murder, robbery and other crimes terrorized the beautiful rolling countryside of Chester County, Pennsylvania in 1978.

Producer Elliott Lewitt brought the idea to writer Nicholas Kazan, who—making no pretense at docudrama—fashioned a compelling script about a criminal father and son.

Sean Penn, on seeing Nicholas Kazan's script, immediately signed on. Director James Foley, was equally enthusiastic. "The story is incredibly rich," says Foley, "the tapestry of emotion is so layered, so complex and it's set against hard action."

Brad Whitewood, Jr. (Sean Penn) and his brother Tommy (Christopher Penn) live in debilitating poverty with their mother and grandmother having long ago been deserted by their father, Brad Sr. (Walken). Brad Sr. is involved in crimes ranging from murder to smuggling.

In an effort to impress his father, and escape his poverty, young Brad organizes his own gang. He finds it is a passage to nowhere, and the film follows Brad Jr. as he teeters between crime and the law.

At Close Range features powerful performances by Penn, Walken and Mary Stuart Masterson as Brad Jr.'s innocent young girlfriend.

—Joan Goodman

GUNG HO

Problem: The shutdown of a local auto factory throws Hadleyville, Pennsylvania, a small tight-knit community, into financial chaos. Every business in town is either dead or dying, while residents flock away like migrating birds.

Conflict: Hunt Stevenson, an ex-foreman at the defunct auto plant, engineers a last-ditch plan to save the city. He flies to Tokyo and lures powerful Assan Motors into reopening the U.S. factory.

Hunt, played by Michael Keaton (who has worked with Howard in *Night Shift*) becomes an instant folk hero, "The Man Who Saved Hadleyville." His counterpart, Japanese auto executive Takahara Oishi (Gedde Watanabe, the wacky foreign exchange student, Long Duck Dong, in *Sixteen Candles*), suddenly finds himself one of the most powerful men in a small American town.

However, all is not well in Hadleyville: cultural antagonisms simmer, egos clash and different philosophies of auto manufacturing collide.

Solution: Ron Howard, director of such box office hits as *Splash* and *Cocoon*, barges into this troubled Midwest town and turns the impasse into a funny and touching movie called *Gung Ho*.

Filmed in Pittsburg, parts of Ohio, Tokyo and Bueno Aires, *Gung Ho* is lighthearted comedy with a social message.

—Albert Pang

GINAL DEFECTIVE

BRAZIL

Part "1984," part escapist fantasy, director Terry Gilliam's latest film is as outrageous as its creator.

BY BART MILLS

Terry Gilliam doesn't play by Hollywood's rules. *Brazil* goes against the American movie industry grain, from its odd title to its uncompromised ending. It's in keeping with *Brazil's* weird character that the Los Angeles Film Critics named it Best Film of 1985 before it had even been released in this country!

Lowry feels trapped in "Brazil's" world, a sort of "1984" as performed by Monty Python.

Brazil, a curious tale of a dream-struck individual (Jonathan Pryce) swallowed by a petty bureaucracy, almost never got to American movie screens. Gilliam, a dream-struck individual if ever there was one, stubbornly refused to go along with Universal Studios' desire to recut *Brazil* into something more upbeat. The studio, in turn, held up the film's release in the United States.

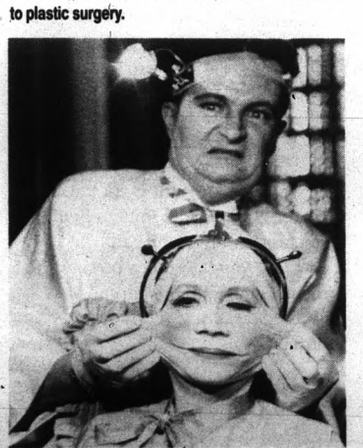
Petulant, headstrong and completely original, Gilliam got his way in the end. From his base in England, the veteran of "Monty Python's Flying Circus" waged, and eventually won, a bitter public battle for control of his film. *Brazil* was finally released in mid-February.

To Universal, Gilliam must have seemed like an unruly child—and there's some truth in that view. Gilliam on a film set is like a 10-year-old with a lifetime supply of Lego bricks. During filming in London, Gilliam, 44, bounced around the playground—er, sound stage—with a fifth grader's unquenchable energy and transient enthusiasms.

To survey the set of his bizarre political fantasy—"Part George Orwell, part Walter Mitty, and at the moment Orwell is in the lead"—Gilliam leaped onto a camera platform and climbed 10 feet up, hand over hand. He gleefully peered from under his boyish bangs at the world of *Brazil* below.

The set was the marbled, high-ceilinged lobby of the Ministry of Information Retrieval, the ferocious bureaucracy that rules the world. Below, a gang of terrorists, led by Robert De Niro, were rehearsing an assault on the Ministry.

Katherine Helmond plays Lowry's dominating mother, Ida, a woman who owes her amazing looks to plastic surgery.



Jonathan Pryce plays Sam Lowry, a humble clerk in the vast Ministry of Information Retrieval, where a clerical error can shatter a life. He escapes his bleak existence by taking flight in his dreams.

"I generally describe *Brazil* in a pretentious way as a post-Orwellian view of a pre-Orwellian world," said Gilliam. "That description bores everyone stiff, so they leave me alone."

"So, what's it about?" he continued. "It's about a dreamer (played by Pryce), who tries to escape from reality. I'll leave it to others to decipher the film."

Pryce, acclaimed for his portrayal of *Hamlet* on the London stage six years ago and for his role as the villain in *Something Wicked This Way Comes*, says of *Brazil*, "It will be like Gilliam's *Monty Python* cartoons, which, in turn, are exactly like him—the tangible shape of his dreams."

Gilliam, who hardly ever sheds his sunny disposition, nevertheless has some strange dreams. His last film, the international hit *Time Bandits*, though ostensibly a children's fantasy, ends with the hero's parents being burned to a cinder.

As for the title, *Brazil*, it seems there was a popular song called "Brazil" in the '30s, with lyrics of the type that rhyme *moon* and *June*. For Gilliam, the song suggests the romance craved by dreamers in the cold, cruel world of *Brazil*.

Like other former Pythons, Gilliam has worked hard to develop his prankish mentality. "I like things to be a bit crude. I revel in the way things are, not the way they ought to be. My mind works like a kid's mind, and that's not a pretty sight. Everything I do is done to please myself. That may sound egocentric, but it's all I know how to do."

Brazil is "more dangerous than *Time Bandits*, more like 'rollicking bad times,' " Gilliam warns. "Pryce's character finds that he can't escape reality. He becomes a hero, but there's a price."

Gilliam was not delighted with the need to fight for his film, once he'd finished it and everyone agreed it worked very well. "I'll go down in flames," he vowed, as he orchestrated his campaign. "But I'm not interested in my career in Hollywood. I'm interested in this film."

Kim Greist plays Jill Layton, a cigar-smoking truck driver who is Pryce's fantasy love interest.

His relentless zeal and final victory proved that in Hollywood—if not in *Brazil*—once in a while the little guy can win. ◆

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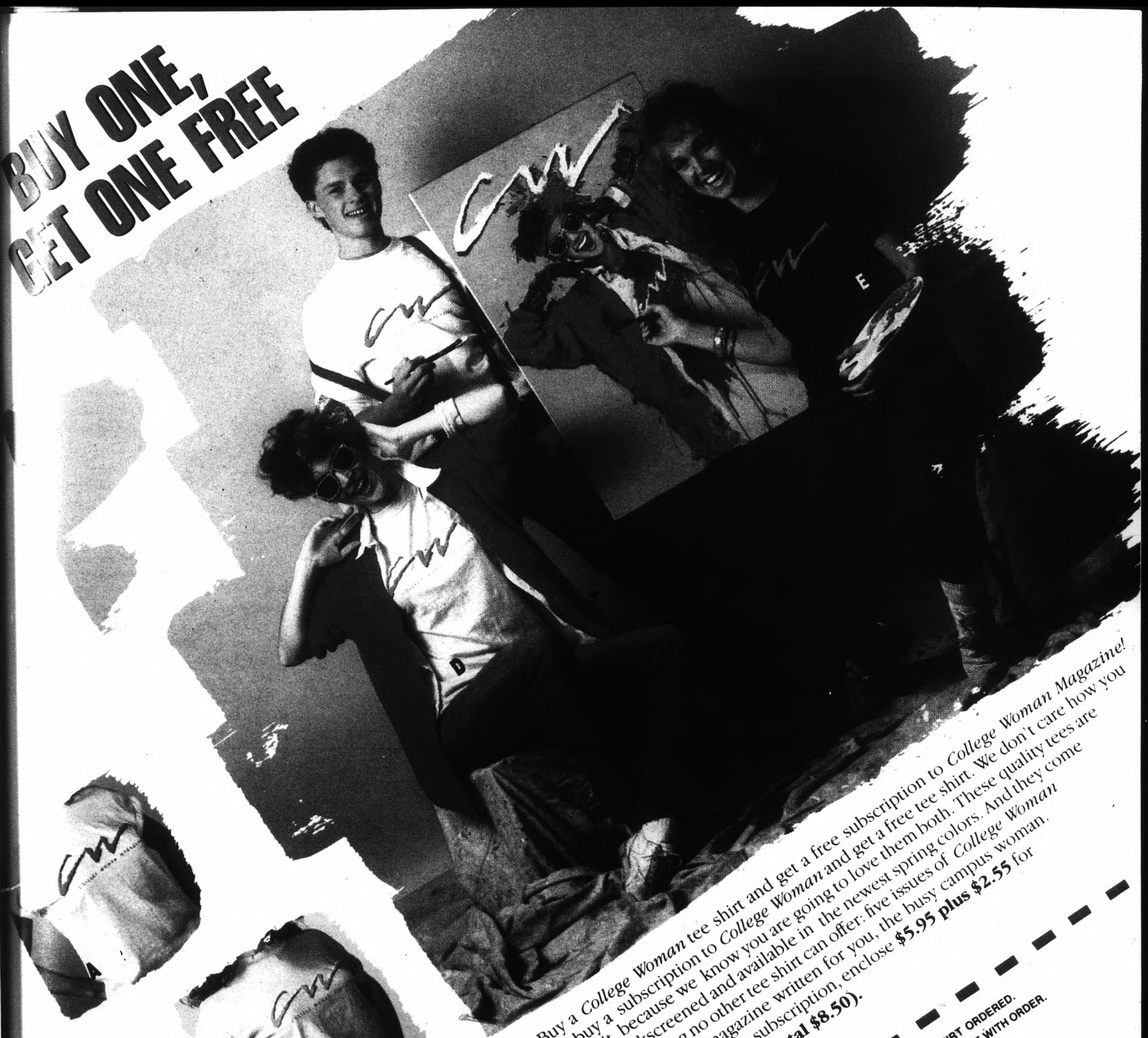

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DEFECTIVE

MUSICAL NOTES

BY GREG PTACEK

ANTON CORBIJN

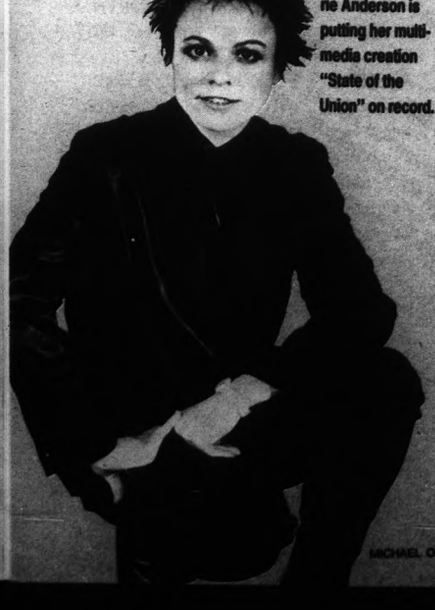
(Left) Daryl Hall and John Oates hit a low note with music industry leaders in a recent survey of acts the record execs would most like to sign. However, idealistic Irish rockers U-2 (above) scored high with the decision-makers.

Inside Track

Bits and Pieces . . .

Bob Geldof and his associates are taking the Band Aid campaign to raise funds for famine relief into a new arena: sports competition.

Band Aid will switch its emphasis from music to sports in '86, according to Midge Ure, lead singer of Ultravox and co-organizer of the famine relief project. Ure and fellow Band Aid organizer **Bob Geldof** are envisioning an international sporting competition, not unlike the Olympics but without the nationalistic bent. Ure says the event will focus on sports' inherent "element of entertainment rather than one country battling against another." . . . If you owned a new record company and could sign any acts to seven year recording contracts, who would you choose (the ultimate goal being, not your favorites, but those that make the most money)? This is not a new board game but the question posed in a recent survey of 20 top recording industry leaders. The survey results included both expected and surprising choices. **Bruce Springsteen** was by far the favorite, followed by **Prince, Michael Jackson, Lionel Richie** and **U2** in the top 5. Bryan Adams, Talking Heads, Sting, Eurythmics, Stevie Wonder and newcomers Lone Justice, Julian Lennon and Whitney Houston were all included in the top 20. However, established artists such as Diana Ross, Neil Diamond, Paul McCartney, Kenny Rogers, Elton John, The Cars, Hall and Oates, John Cougar Mellencamp, Cyndi Lauper, Van Halen and Tina Turner didn't even make the list. . . . A half dozen movie soundtracks went gold or platinum in '85, more evidence to convince Hollywood producers that records sell films. The soundtrack mania that began last year will reach near hysterical heights this year with nearly two dozen already announced for '86. Among them are *Quicksilver* (with songs by John Parr and Marily Martin, Ray Parker, Jr., Roger Daltrey, Thomas Dolby, Peter Frampton, et al), **Prince**'s *Under The Cherry Moon*, **Talking Heads'** *True Stories*, **Laurie Anderson's** *State of the Union*, and **David Bowie** and **Sade**'s music for the British film *Absolute Beginners* . . . Ch-ch-changes. **Boz Scaggs** is coming out of retirement (he's now a San Francisco restauranteur) and will release a new LP soon. **Steely Dan** co-founders Walter Becker and Donald Fagen are re-forming the band, cutting a new album and eventually going on the road. **The Tubes**, minus lead singer Fee Waybill, have re-formed under the moniker **Inner Tubes**. Singer **Colin Hay**, minus his former band, **Men at Work**, is at work with a new Aussie band.



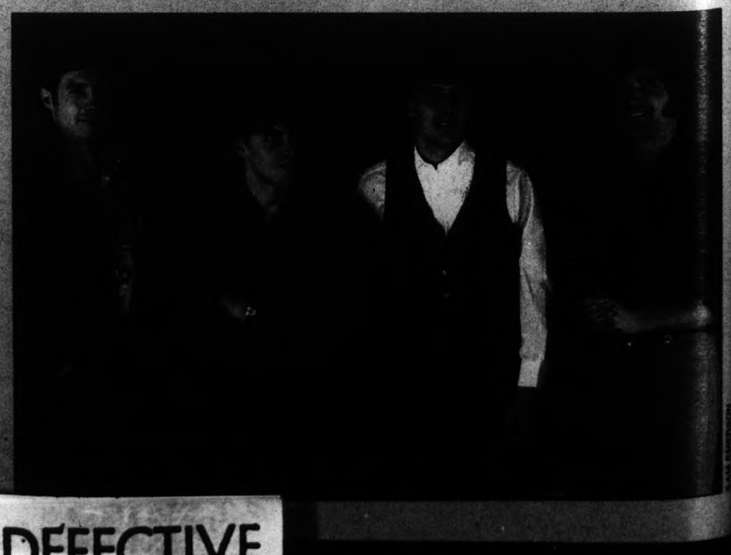
The inimitable Laurie Anderson is putting her multimedia creation "State of the Union" on record.

MICHAEL O'BRIEN

Record Watch

Joe Jackson will soon release a live album, recorded in New York at the Roundabout Theatre in January. The album includes 90 minutes of new, never before heard material . . . Expect **Daryl Hall**'s second solo LP in April. He recorded the album in England at the church the Eurythmics' Dave Stewart converted into a recording studio. Joni Mitchell sings back-up on one of the tracks . . . **Alice Cooper** hopes to land Ratt producer Beau Hill to do his comeback album. Twisted Sister's Dee Snider, who considers Cooper his mentor, has agreed to sing back-up . . . The live album from the **Jazz Aid** concert, which took place in February in Los Angeles, will feature **Dizzy Gillespie, Sarah Vaughn, Stanley Clark** and **Freeflight** . . . **Iron Maiden** has begun work on a new album, part of which they will record at Compass Point in the Bahamas and part in Holland . . . Expect new albums by **Van Halen** and **Genesis** in March . . . **Rick James** plans to work on four albums in the next six months. He will soon release his own solo album and plans on producing albums for the Mary Jane Girls, Process and the Doo Rags, and The Stone City Band (his backing group) . . . The **Thompson Twins** have released a special, limited edition live album just for their fans in England. When the trio had to cancel their British tour last fall, the Thompsons said at the time they'd refund fans' money out of their own pockets. Now they're giving fans a choice — the money or this live album from the group's '85-'86 American tour. Only 10,000 copies have been pressed, and the collector's items are already fetching $30 or more . . . **Orchestral Manoeuvres in the Dark** is on the soundtrack of the new film, *Pretty In Pink*.

The Long Ryders: The next great American band?



ORIGINAL DEFECTIVE

Rock Rap

The Long Ryders

—GinaRenee Gross

We're entering the third year of the American roots rock movement. As with any new movement, the dust had to settle in order to distinguish the true talents from the poseurs. Standing clearly on the horizon of this new musical frontier are The Long Ryders, a Los Angeles-based quartet whose members hail from all parts of the country.

The Long Ryders' latest album, **State of the Union**, demonstrates an ablity to play everything—from punk to country—with a skill and grace that compares favorably with the Talking Heads.

Equally important, the Long Ryders possess the savvy to combine political insight with poetic lyricism. With a little more exposure, The Long Ryders are a good bet for the next great American rock 'n' roll band.

We caught up with guitarists/vocalists Sid Griffin and Steve McCarthy as the group was starting a cross-country tour.

On their sound . . . *Griffin:* "The band is very mixed. We've played with The Circle Jerks, and we've played at the Palomino (a Los Angeles country & western club), where truck drivers would love to kill kids with purple mohawks.

"We adjust our sound to where we play. For punk gigs we've said, 'We're not going to play any ballads tonight,' and just played everything slightly faster, and we've gone over fine. I keep waiting for the audience that will throw raw eggs and tomatoes, but they never have."

McCarthy: "All the band members bring different musical backgrounds and influences to the band, and we try to incorporate that into the original compositions we write. I've been playing country music since I was a kid, yet we are definitely influenced by punk. It all kind of works out when we mesh it together. I hate to subscribe to a label, but we are an American roots rock band, everyone's roots."

On being musicians . . . *Griffin:* "My parents would have much preferred, to say the least, if I had gone to law school or stayed in Louisville, Kentucky and become an insurance saleman. A few years ago, I asked my Dad, 'Why did you let us play in the basement when you hate rock 'n' roll?' My mother butted in, 'At least we could keep an eye on you. We knew if you were smoking marijuana, because the smoke came up through the vents'."

(Musical Notes continues on page 22)

The Reducers

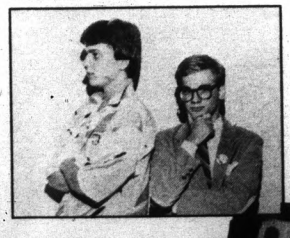
The Crime

Visions

Sussman Lawrence Band

The Pressure Boys

Free World



The Rothchilds

TEN BEST UNSIGNED BANDS

You won't hear them on Top 40 radio, yet, but local college radio programmers think these are the brightest of today's new bands.

BY CHRIS MORRIS

Where the hell are the Reducers? Not around for deadline time, explains their manager Ken Evans—they're off beating the bushes in their native Connecticut, playing a benefit not far from their home base of New London.

And who are the Reducers, you may ask? Though not exactly a household name yet, the four members of the band—guitarists Hugh Birdsall and Peter Detmold, bassist Steve Kaika, and drummer Tom Trombley—have been together for seven years.

The quartet has even issued a single and cut three albums (*The Reducers, Let's Go!* and *Cruise to Nowhere*) for the small independent label, Rave On Records. However, to date the group remains little known outside of the East Coast collegiate bar circuit.

All of this might change for the Reducers. Last summer, *College Media Journal*'s (CMJ) *New Music Report* (a "tip sheet" that compiles the playlists of 400 college and alternative radio stations, retail stores and clubs) put out a call for tapes of unsigned American bands. WCNI-FM, the radio station serving New London's Connecticut College, sent in the title cut from the Reducers' *Let's Go!* album.

Thanks to WCNI-FM's help, *Let's Go* has netted a spot on a new album, *Epic Presents the Unsigned*, a unique project which showcases, according to the liner notes, "the ten best unsigned American bands most likely to . . ."

Even listeners get into the *Unsigned* act, voting for their favorites via a postcard enclosed in the LP. If the Reducer's barnstorming, guitar-driven sound gets a "thumbs up," the band could be handed an Epic contract. That's a sure-fire ticket to major-label megabucks and that elusive prize, national recognition.

Nine other uncompromising and obscure American groups stand to become the beneficiaries of the CMJ/Epic grassroots scouting program. *Epic Presents the Unsigned* uncovers a diversity of styles and sounds, forged by previously unheralded musicians who have paid heavy dues in their local scenes.

Some of the bands on *Unsigned* are well-known outside their locales, but haven't made the breakthrough to the Big Time yet. Minneapolis' Sussman Lawrence Band issued a two-record independent LP, an Elvis Costello-influenced work that spawned so much record industry interest that their presence on *Unsigned* was in doubt for a while.

The New Orleans-based Radiators, composed of seasoned Crescent City vets, have played with such giants as Dr. John and Allen Toussaint. The group has opened for top national acts, toured extensively, and established itself as the town's preeminent bluesy bar band.

The lesser-known acts on *Unsigned* prove to be as original as their better-recognized fellows. The top entertainment value on the record is supplied by Blue Sparks from Hell, a six-man outfit from Scranton, Pennsylvania. Their "American jive" a fusion of r&b, swing, Motown, and jazz that the band calls "a cross between the Marx Brothers and Mick Jagger," is heard to hilarious effect on the Coasters-like comedy number "Real Man's Car."

Hardly less impressive are the St. Paul bar band, The Criminals; Alabama's new wave/pop/rockabilly quartet, The Crime; and Chapel Hill, North Carolina's quirky pop quintet, the Pressure Boys. The rhythm-and-blues end of the spectrum is covered by Cleveland's super-smooth Visions, while The Rothchilds — actually Toledo, Ohio's Tom Toth—and Connecticut's Free World represent electronics.

The *Unsigned* compilation is more than just a major-league exposition of the American underground's do-it-yourself record-making principle; it's also a unique example of a major label taking a risk on college radio's ability to pick the hitmakers of the future.

The entire project is the brainchild of one of college media's biggest boosters, Bobby Haber, publisher and editor-in-chief of *CMJ's New Music Report*. Haber's seven-year-old publication is a widely-read compendium of ultra-hip record industry feedback, culling the hottest spins from 250 taste-making college programmers from across the country.

"The best A&R force in America is kids at college *(Continued on next page)* ▶

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TEN BEST UNSIGNED BANDS

(Continued from previous page) radio stations," Haber says. " We tried to take and collate their interest and information."

Haber took his idea of an album of unsigned bands to Epic Records in New York, where he found an interested listener in Frank Rand, Vice President of National A&R—the executive charged with overseeing signings.

"There are kids making tapes who are unaware of how to get them to A&R people," Rand says. "And college programmers are around music all the time—they know what kids want to hear."

Given the go-ahead by Epic, CMJ solicited college programmers in July, ultimately receiving 275 tapes (during summer break!). The final cut to ten tracks was made by CMJ and Epic staff members in one marathon, all-night listening session.

Epic Presents the Unsigned, has been received so favorably by Epic, that another compilation is being discussed for later in 1986. A postcard mail-in will again determine the public's choice for best unsigned band, and the results would be announced at CMJ's annual awards ceremony in New York.

"CMJ is really achieving its goal," says Evans. "The alternative network is a forum for new music—a way for some fresh air to slip in."

With albums like *Unsigned* available in record bins everywhere, a mere tapping at the gate may now be enough to make today's Podunk pub-rocker, tomorrow's All-American guitar hero. ♦

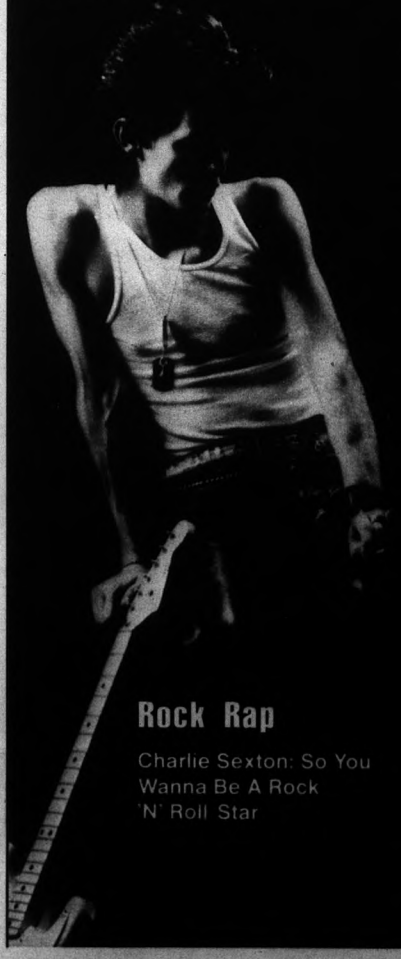
The Radiators

The Criminals

Blue Sparks from Hell

MUSICAL NOTES

(Continued from page 18)



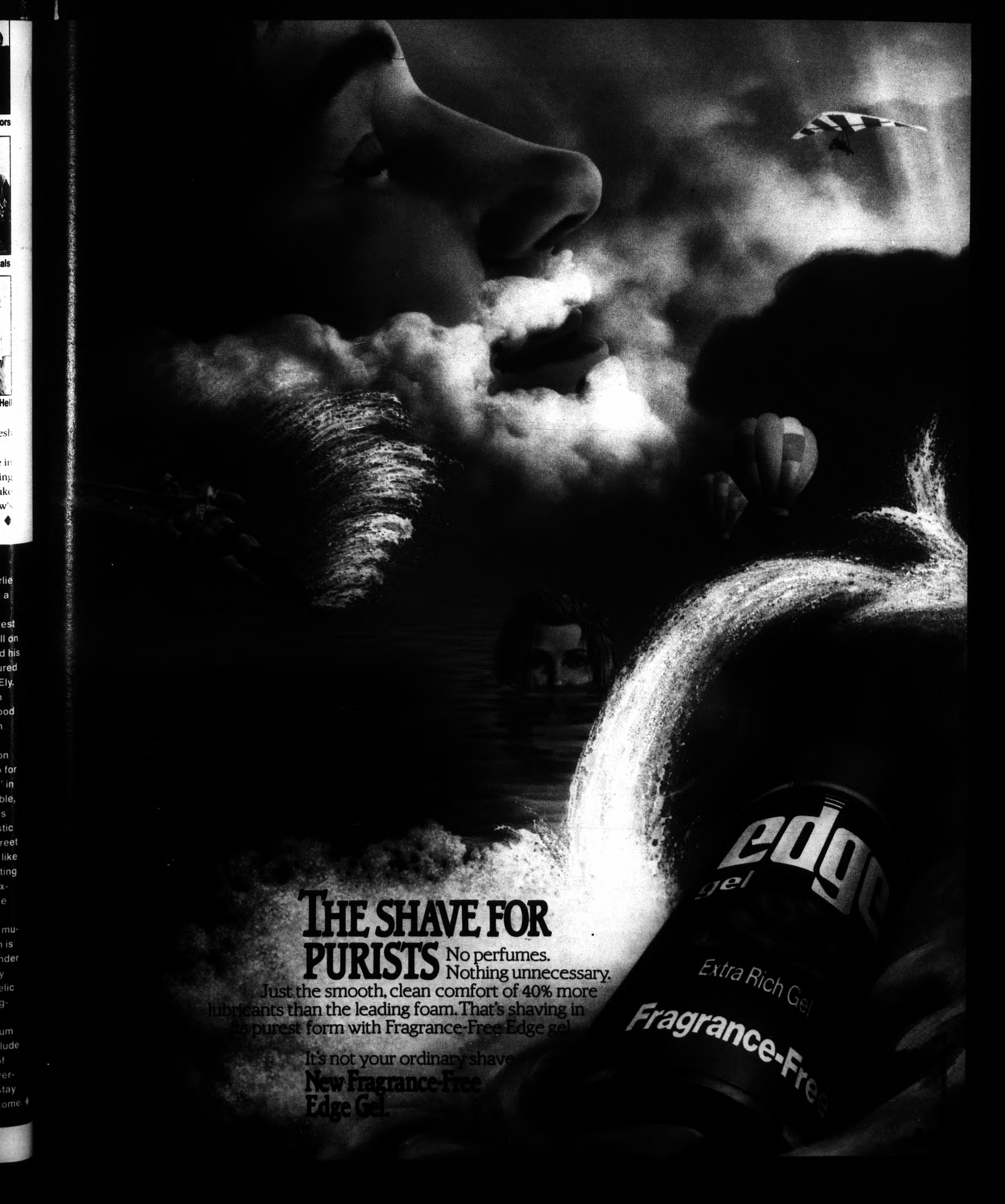
Rock Rap

Charlie Sexton: So You Wanna Be A Rock 'N' Roll Star

At the ripe old age of 17, Charlie Sexton has already become a formidable presence on the Texas music scene, the hottest young American in Europe and well on his way to national stardom. He had his first professional gig at age 11, toured at age 13 as lead guitarist for Joe Ely. He's recorded with Bob Dylan, Don Henley, the Rolling Stones' Ron Wood and Keith Richards and toured with The Clash.

Despite the dangerous Matt Dillon image that he projects in the video for his first single, "Beat's So Lonely," in person Sexton comes off as a likable, slightly vulnerable teenage boy. His Texas drawl is the only characteristic that belies his foppish, Chelsea Street clothes and teased hair. Charlie is like most 17-year-olds, still experimenting with appearances and attitudes, except he's got a worldwide audience watching his every move.

He's still experimenting with his music, too. His self-titled debut album is competent pop, but not special. Under the hands of producer Keith Forsey (Simple Minds, Billy Idol, Psychedelic Furs), there's too much Rick Springfield and not enough Stevie Ray Vaughn. Strange, too, this first album of a guitar wunderkind doesn't include a guitar solo. But there's enough of Sexton that pushes through the overproduction to alert the listener to stay tuned for wonderful things yet to come. ♦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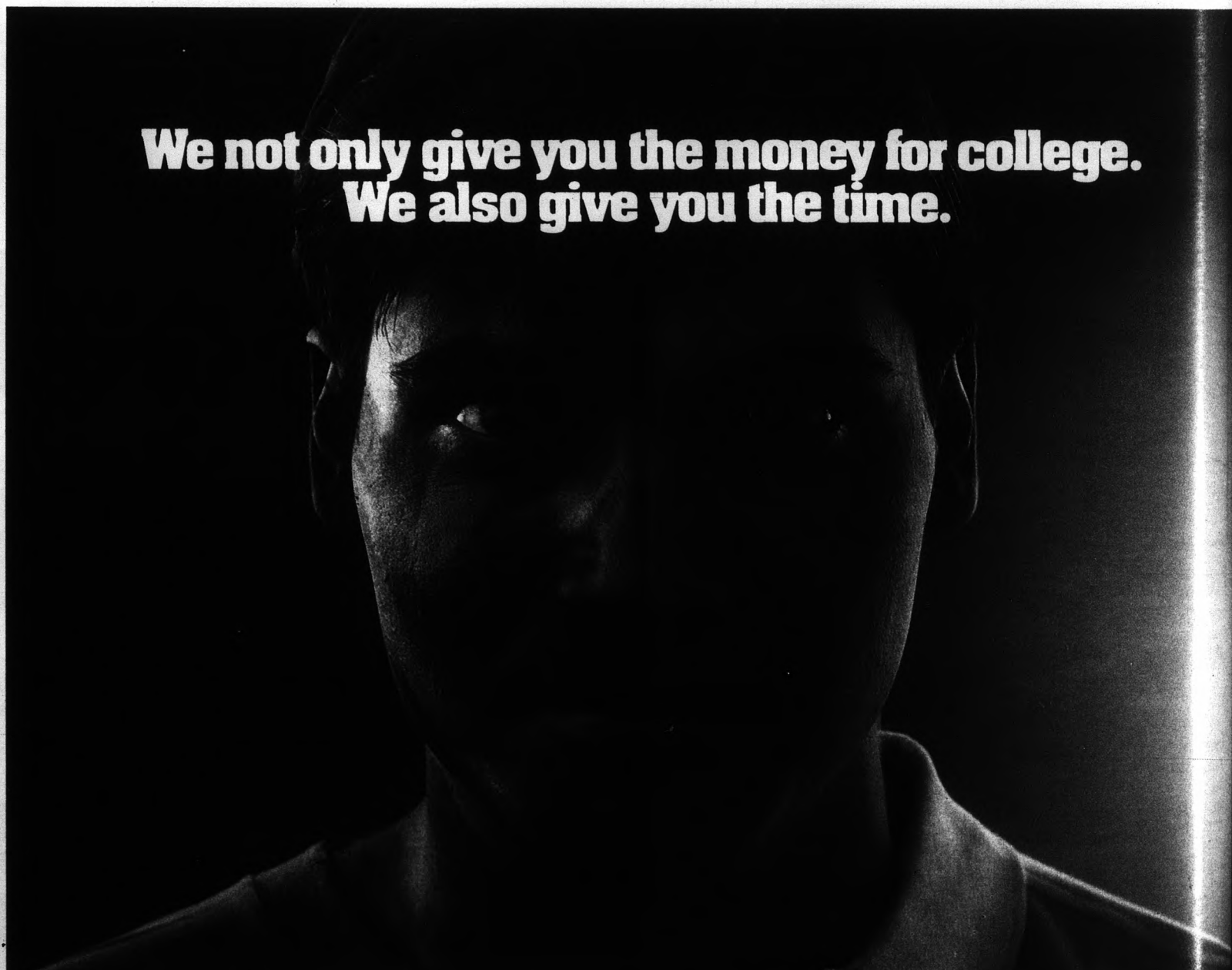

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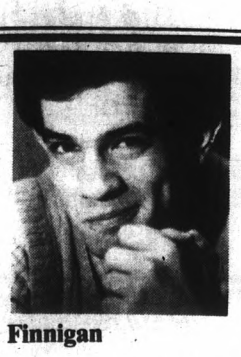
Opinion



Finnigan File

It's a love disconnection

By David Finnigan

Tomorrow will be Valentine's Day, the 22nd that'll pass in my fresh-faced lifetime. I am skeptical about a holiday that is specifically designated to celebrate the gah-gah, stars-in-the-eyes aspect of love, a very private part of one's life and something difficult to define.

Holidays are by their nature public, communal events. Unlike the Fourth of July, which celebrates a historic event that affects us collectively, Valentine's Day is meant for the individual, the unique soul that is in each of us and makes us, as human beings, distinct from the other creatures on this planet. When there's a holiday for my adult heart and soul, there's a sense of intrusion. What's going on in my heart is my business, as well as maybe my doctor's and my girlfriend's.

Why should I somehow feel differently toward the girl of my dreams on this particular day? Shouldn't I feel that sense of love all the time? Do I need a holiday and my calendar to tell me when to be affectionate?

Having this holiday in mind over the past week, I have wondered about the state of love in the '80s, a phrase that sounds like a segment of "Evening Magazine."

Have you ever watched "Love Connection"? It's that syndicated half-hour of heartthrob trash, a walk-on chorus of lonely strangers whom a computer threw together for a date. They have to go through the agony of recounting it on the show, whether or not it went well. It's such a pitiful lineup, sort of like watching romantic middle-aged gladiators wielding swords of sensuality in front of a moronic audience. The era of Imperial Rome seems to return when the onlookers push buttons in front of their chairs to decide which mate the man or woman should take out. It was a lot easier when Nero and company just did the old thumbs-up thumbs-down approach.

"Love Connection" is important when talking about Valentine's Day because it serves as sad yet accurate commentary in the almost soulless techno-computerized world of the late 20th century.

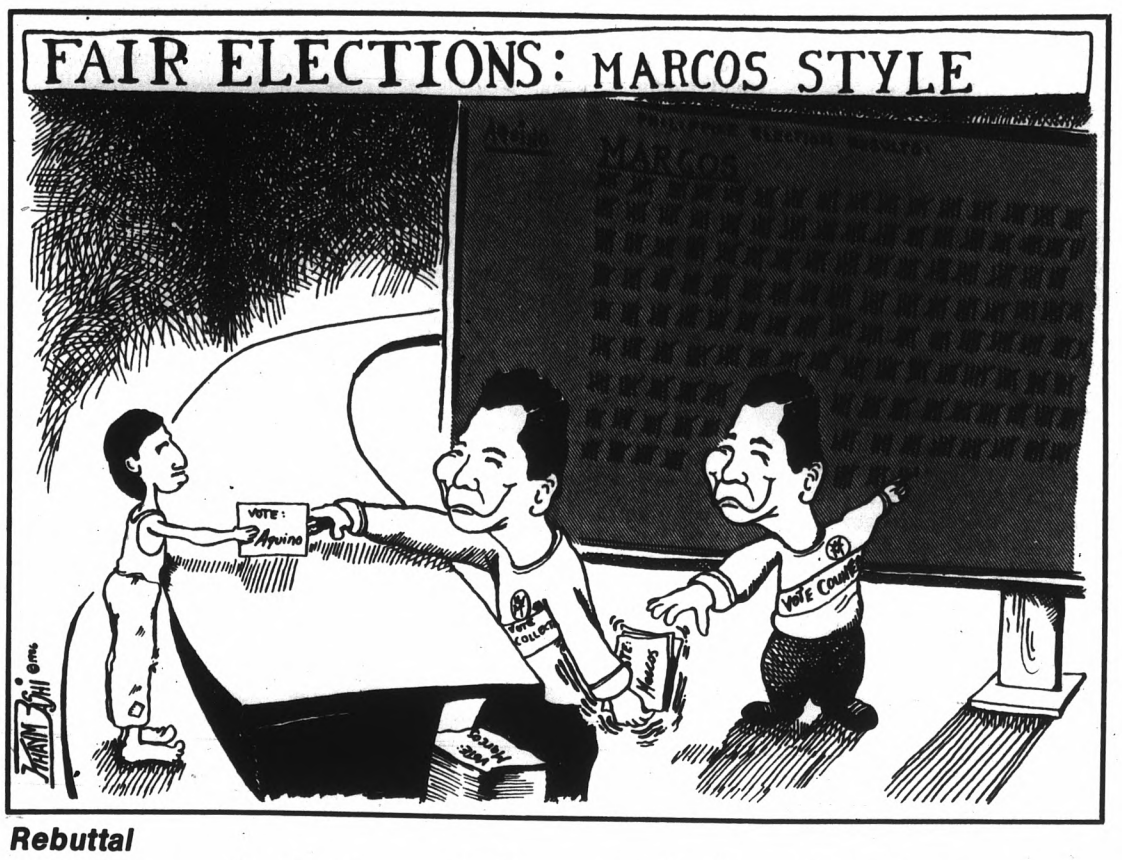
We have become so advanced, so far-reaching, and so compartmentalized with all these machines that we have allowed certain aspects of living, most specifically the natural processes of interpersonal communication, to fall by the wayside. Are we so ahead of ourselves in telecommunications that people are afraid to say hello to each other? Have men and women of all sexual persuasions become so lonely and isolated, amidst all these machines that allow us to "reach out and touch someone," that in the end we resort to personal ads and computerized dating?

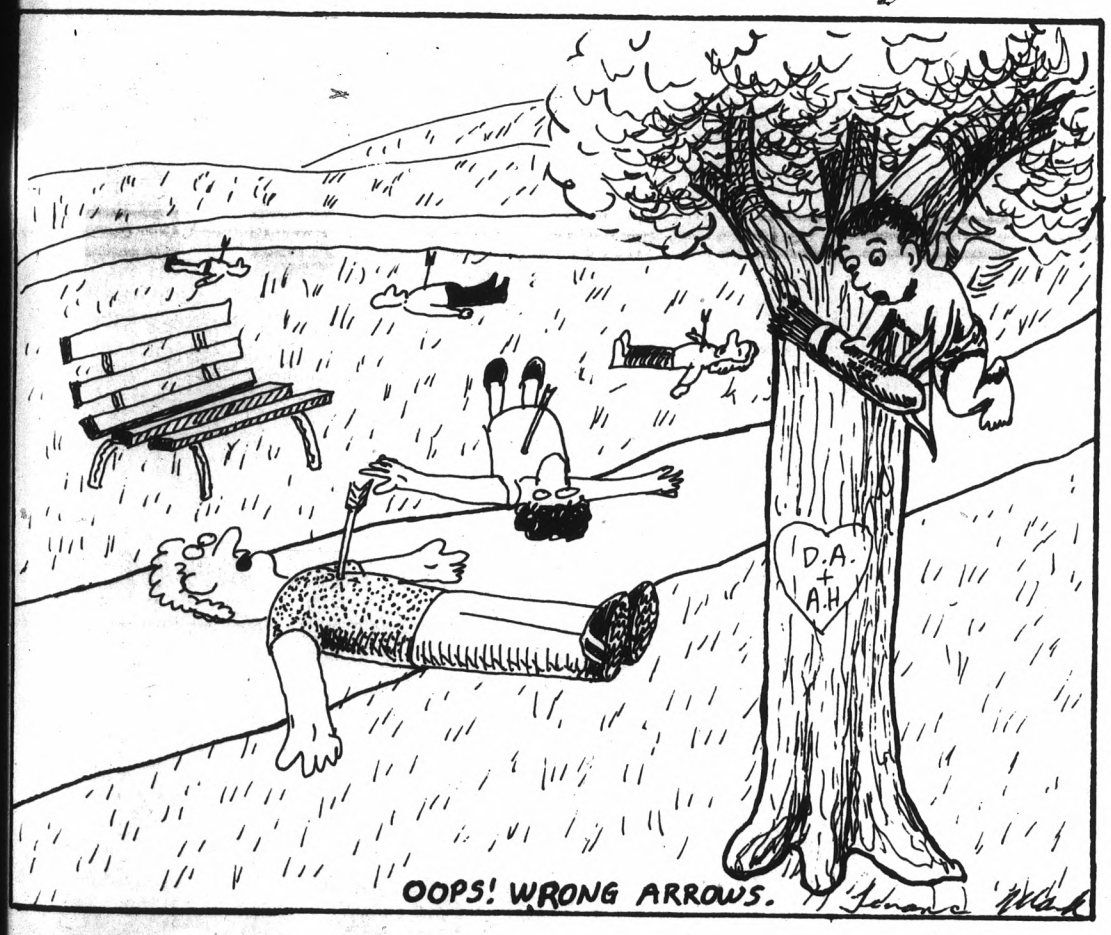
"Love Connection," computer dating services and personal ads are the coward's way out of go-for-broke romance. These convienent consumer inroads remove all the risk and adventure of hit-or-miss dating, of try and try again until someone whose magnet attracts you comes along. Instead we're paired off by bureaucrats who match our application forms. They'll put me together with someone because she likes tofu and I like tofu, and maybe we'll eat our tofu while we watch "Hill Street Blues," which, of course, both of us like.

Romance is a package deal. It's a hard-sell product that two people pitch to each other. The payoff is love, they hope. What has happened to romance in the '80s is that the hustling, the drive, and the keen sense of success that goes along with it, has gone. We've left all chance to magazines, dating services and other for-profit businesses that practice hook-ups to the heart.

We've allowed the media, backed up by Top-40 love mush that musically conditions us for perfect romance, to take over the role of finding us a proper mate. We're letting machines, television cameras, computers or printing presses decide who will be our spouse.

I'm sure many people have found happiness by meeting through video or print media, but when matches are made in computer heaven, something intangible is always missing. To find it you've got to raise a little hell.





Rebuttal

Terrorists not freedom fighters

By Stephen Mark Dobbs

David Finnigan's column in the Jan. 30 Phoenix, "One nation's terrorists are another's freedom fighters," demonstrates why the campus newspaper truly is a "laboratory experience" for aspiring journalists. In a laboratory one is encouraged to experiment and even permitted to make mistakes. Errors of commission and omission may be made with less consequence than were they to occur out in the "real world," for we all know that these student writers are just getting their feet wet.

But the Phoenix enterprise will only benefit such people as Finnigan if they learn something from their journalism classes, evidence which is conspicuously absent from the aforementioned column. It is disappointing to see how careless he is in applying such journalistic canons as examination of the evidence, accurate presentation of the facts, the use of apt comparisons, and avoidance of the polemic. Let's look at a few examples of the writer's malfeasance.

Finnigan begins by comparing Libya's Khadafy to President Reagan, suggesting strongly that they are just two peas in a pod, both madmen perhaps equally deserving of a violent end. Such a comparison between a democratically-elected leader — whether you like all of his policies or not — and a military dictator is odious. Finnigan fails to mention that Mr. Reagan's policies can be countered by removing him from power, which the overwhelming majority of the American voters recently refused to do, while Khadafy and his ilk in the Middle East hold power indefinitely through one-party politics and repression.

Then Finnigan compares the recent terrorism enacted by Khadafy's "heroes" with the colonial struggle against the British two centuries ago. I fail to see the resemblance between dumping tea in Boston harbor and shooting an 11-year-old girl at the Rome airport.

Further, the ludicrous question is posed by Finnigan as to whether Khadafy, Arafat, and Abu Nidal are any different than George Washington, Patrick Henry, and John Brown. Such an appalling libel, much less ignorance of American history, would constitute grounds for summary dismissal were the writer to be working anywhere else than on a "laboratory" newspaper. The American patriots whose names Finnigan besmirches did not dishonor their causes by assassinating dissident voices within their own camps, by carrying their struggle beyond its proper boundaries, or by engaging in indiscriminate slaughter. They did not, like Khadafy, Arafat, and Nidal, have "heroes" like Adolf Hitler.

Finnigan then attempts a comparison between the PLO thugs and Menachem Begin, but neglects noticing that in Israel (and America) citizens are free to deplore what the former Prime Minister did long ago, or to remove him from office. Who in the Palestinian community dares utter a breath against Arafat's "chairmanship"? Indeed, where in the entire Arab world are democratic principles in evidence? Come on, Finnigan, give me a single example out of almost two dozen nations.

His understanding of the Arab-Israeli conflict betrays abysmal ignorance of history. Lumping together Arabs on the West Bank with blacks in Soweto is evidence enough. We should compare the well-being of those Arabs with that of Jews living within Arab borders. As to those Palestinians in the "refugee camps" across Israel's borders, people who might have been genuinely assisted by their Arab brethren instead of used to stir up enmity against Israel, why haven't the enormous resources of the Arab world been tapped to lessen their plight? While the Arab League makes pious salaams of concern about the Palestinians, their money goes for fleets of Rolls Royces and palaces in Beverly Hills instead of food, housing, education for their own kind.

The Phoenix writer saves his most brazen polemic for the end. "What places were hit by terrorists?" he asks. Do we take seriously Finnigan's astonishing implication that it was justified for an elderly man in a wheelchair to be pushed into the ocean because "The Achille Lauro was a symbol of the opulent, leisure lifestyle of pampered societies in the Northern hemisphere?" The writer sadly does not realize that such actions alienate people, not attract them to political causes. The animals who shot up the airports and committed outrages on ships and planes are pariahs, beyond redemption. Any "cause" is contaminated by their unspeakable barbarities.

In conclusion, I hope that prior to further attempts at serious political commentary Mr. Finnigan will become a more thoughtful reader and analyst of both history and current affairs, and better educated to good canons of writing which apparently eluded him in Journalism I.

Dr. Stephen Mark Dobbs is a professor who teaches in creative arts, humanities, and the NEXA program.

Letters to the editor

Athletes defended

Editor,

I am writing for several reasons, the first of which is to commend Janice Lee for her article, "Working with minds and bodies," which appeared in the Jan. 30 issue of Phoenix. I thought the article was accurate, timely, and well-written. I am happy to see recognition given to head basketball coach Tim Franklin for his emphasis on the education of student athletes.

A second reason for writing is to acknowledge others who help make the "monitoring system" work. Paul Rundell, head assistant basketball coach, plays an important role as he checks student athletes' transcripts, checks academic progress forms, grades reports, acts as a liaison between the basketball program and other campus units, and counsels individual student athletes.

Another person who has devoted a great deal of time to the program is Ray Uribe, from the university's EOP office, who oversees the afternoon study hall which is attended by all student athletes on the men's basketball team.

Last, I want to comment on the entire process of academic support for student athletes. Undoubtedly, there have been abuses by coaches, athletic administrators, and student athletes as they have focused on athletics and neglected academics.

As academic advisor for the men's basketball team, I have come into contact with faculty who resent student athletes who are "dumped" in their classes, seldom attend, are not actively involved, and lack the interest or skills to succeed in their courses. I understand this resentment.

My response is that we are attempting to place student athletes in appropriate classes, requiring them to attend all class sessions, encouraging them to make a conscientious effort, and attempting to provide them with appropriate academic support.

For the system to succeed, we need the help and support of faculty and administrators. Faculty can help by being willing to communicate with me or members of the coaching staff regarding the academic progress of student athletes in their courses.

The university administration can help the system work by providing funds for academic support (primarily for tutors) for student athletes who are required to devote time and energy to practice, games, and road trips, often at the expense of academics.

Thanks for your time and attention to the men's basketball program, and more importantly, to the efforts being made to emphasize the connection between academics and athletics.

James G. Brown, Ph.D.
Assistant Professor
Elementary Education
Academic Advisor, Men's Basketball Team

Nix arms research

Editor,

Universities looking for research funds are finding the Pentagon offers 'the only game in town.' According to a recent report by the Council on Economic Priorities, funds ear-marked for SDI "innovative" research, awarded primarily to universities, will quadruple in FY 1986 to $100 million.

Pentagon funding for defense projects at universities has increased 89 percent in the last five years. Today, incredibly, this constitutes sixteen percent of all federally funded university research — *the same share received by universities during the height of the Vietnam War.*

For example, MIT and its off-campus Lincoln Laboratories in Massachusetts received a whopping 59 percent of all its research funds in FY 1985 from the Department of Defense, at least one fifth of which went to SDI. Across the nation, some 43 other schools have also received Star Wars contracts. Such a rapid increase shows that universities have become the next targeted constituency, after military industries, for the SDI research porkbarrel.

Basic research is expected to grow only 1 percent this year, while military research and development is expected to increase 21 percent. Though classified research has been restricted on most major campuses since the '60s, much of the final stage SDI research will fall into this classified category.

Universities, traditionally a major source of unbiased scientific research, are becoming more and more dependent on the Department of Defense. The Pentagon is supplying more than one-half of all federal funds for mathematics and computer sciences, effectively putting it in charge of those disciplines which are key in the development of high technology. Given the Pentagon's spotty record on quality and cost control, this will ultimately hurt U.S. technological growth and competitiveness.

More than 2600 faculty members have already signed a petition calling the Star Wars project "deeply misguided and dangerous." Opposition to the 'invasion of academia' by the Pentagon is growing nationwide. Students, faculty and the public everywhere should join in making their views heard on this important issue.

Rosy Nimroody
Project Director
Council on Economic Priorities

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Phoenix is a laboratory newspaper published each Thursday during the school year by the Department of Journalism, San Francisco State University. Opinions of the Phoenix editorial board are expressed in the unsigned editorial, which does not necessarily reflect the policies or opinions of the Journalism Department or the university administration.

The Phoenix encourages readers to write. Letters may be dropped off in HLL 207 or mailed to "Letters to the Editor," Phoenix, 1600 Holloway Ave., San Francisco, CA 94132. Signed letters will be printed on the basis of available space.

Research for some of the articles appearing in Phoenix is made possible by a grant from the Readers Digest Foundation.

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Mothers

Continued from page 4

fection and nutrition," said Jacobsen of her Danish mother who was a homemaker. "It was mostly my mother who gave me the family history."

But the honey-haired Jacobsen relates differently to her daughter, adapting her role to meet her daugher's needs and wants.

"I spend more time doing things with my daughter than cleaning house," said Jacobsen. "I'd rather take my daughter out to the park than wash the kitchen floor.

"My mother would have considered it more important to clean the house."

Perhaps the greeting card that best captures the landscape of mother-daughter relationships is a hologram whose snake-head Medusa changes to haloed Virgin, depending on the angle and light.

The scene transforms with the viewer, but the issues remain the same: love, acceptance, understanding. Mother-daughter relationships mellow with perspective and age.

"We weren't close at all. There was a lack of closeness and a lack of communication," said single mother Michelle Harris of her mother. "I think as we got older we became close friends."

Harris, a health education major and mother of 16-month-old daughter, Mirkannon, explained that she considered her mother naive. "I had to learn about sex and drugs on my own and that led to a lot of heartaches," she said.

Poor communication can be a major problem between mothers and daughters. So can society's devaluation of women's roles such as housewife. Daughters who identify such roles in their mothers and in themselves form judgments about that identification, which may result in conflict, said Nawy.

Still, mother-daughter communication is more open than it was in the '50s, said Nawy.

"Honest, open communication is going to be a major focal point with my daughter," said Harris.

"What legacy would I leave her?" she said. A pause and a smile. "Communication, love . . . I want her to have a strong self-identity before she marries or has children."

While thumbing through the flat, one-dimensional paraphernalia of romance, look for a card double-exposed, blending mothers and daughters into one image. Such a card celebrates the timeless relationship between mothers and daughters.

"I think it is vital," said Harris, of mother-daughter love. "I think for this world to progress mother-daughter love is the basis of all human understanding, as well as mother-son love, too."

CIA

Continued from page 1

protested during the two years she has recruited. (There were five people at that protest, she said.)

The CIA recruits at all the major college campuses on the West Coast, looking for "bright, young people with new, innovative ideas," Buchan said.

To qualify for the CIA jobs, a student must have at least a 3.0 grade point average and an interest in international affairs. The CIA is particularly interested in economists, engineers and medical doctors, she said.

During the interviews, she asked the students what courses they had taken, what their job experience had been, and why they wanted to work for the CIA. She also checked to see if they did their "homework" on the CIA, and asked them if they thought they had made the right moral decision. "After all, it's just a job. It's not glamorous," she said.

Philippines

Continued from page 1

from the Philippines, leaving American military interests there in a lurch. The United States maintains two strategically important naval bases in the Philippines.

Now the United States must play its cards right, according to Gonzales. Its best bet, he said, would be to take a public stand against Marcos.

Gonzales said two forces within the military will vie for power: Fidel Ramos, an anti-Marcos general who wants to reform the military, and Gen. Fabian Ver, the current commander of the army and Marcos' cousin.

A West Point graduate, Ramos represents the military opposition to Marcos. This opposition formed when Ver was acquitted of the 1983 murder of opposition leader Benigo Aquino. Aquino was the husband of Corazon Aquino.

Ramos stands to gain full leadership of the military. Gonzales said he would gain the support of the United States in a power struggle with other military factions. That includes support from 50,000 American troops in the Philippines.

Gonzales said Ramos would form an alliance with Aquino, giving her the military support necessary to stay in power.

The play may end with Aquino ahead. But seeing that Aquino, in Gonzales' opinion, will not make the reforms necessary to significantly change the country, the outlook for Filipinos hasn't changed. Gonzales said the Philippines needs a total restructuring of power, one that only a revolution could bring about.

Seeking the final frontier

The NEXA Program is one of the sponsors of an interdisciplinary symposium on the search for extraterrestrial intelligence to be held at the California Academy of Sciences Saturday, Feb. 22 and Sunday, Feb. 23.

Representatives from a broad range of sciences, arts, social sciences and humanities will gather for the two-day seminar. Each afternoon audience members will have an opportunity to discuss symposium topics with panel experts.

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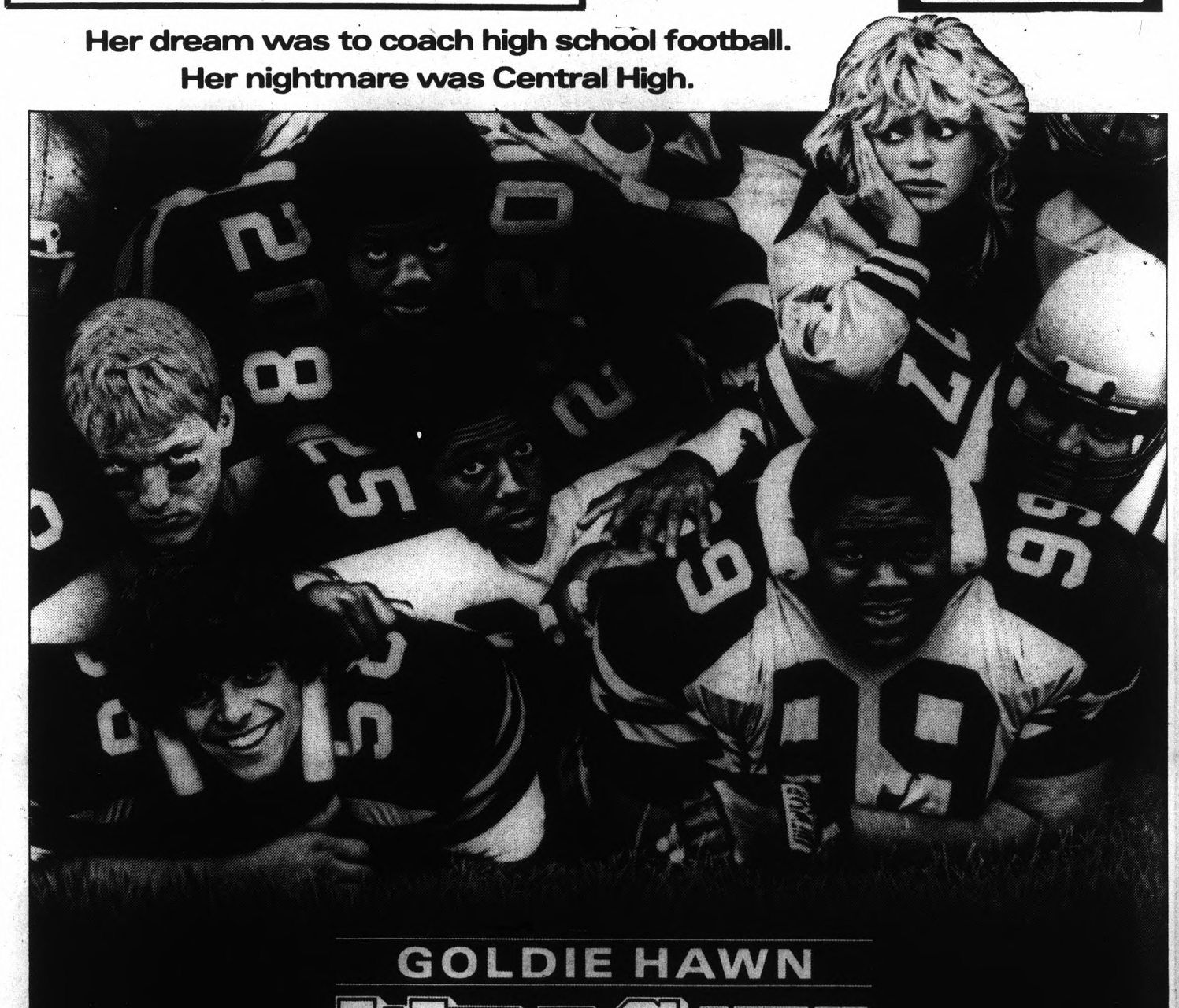

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English

Continued from page 1

union has a responsibility to support affirmative action hirings, Shadwick criticized the proposal.

"The administration unilaterally taking this action does not solve the problem. It creates a second problem," Shadwick said.

A "few" members of the English department have already contacted the CFA chapter, according to chapter President Robert Schweitzer. Schweitzer said the union was obliged to file a grievance, even if the department didn't, if it felt the contract was being violated. Schweitzer is scheduled to meet with President Woo next week to discuss a possible grievance.

"The union, of course, supports affirmative action in its proper implementation," said Schweitzer." But not something that is illegal and in violation of the contract.

In addition, the department is questioning whether or not the CFA would have a strong case considering the department's affirmative action hiring record.

Ianni responded by saying he wished that the union and English department would not challenge the proposal, but "would move ahead in good faith and good intentions for the next five years."

In an interview in her office, Wong declined to say what her next move would be if Ianni's proposal is invalidated.

She continues to insist she was the most qualified candidate for the TEFL position in 1984 and blames the department for the troubles it is now experiencing. The fact that the department's hiring autonomy is being challenged by the administration doesn't bother her.

". . . What people see as an infringement of departmental autonomy came along for specific reasons, and those were discrimination and affirmative action," she said.

"One of the HRT members asked me, since I'm Asian and given the large Asian student population, how could he be sure I could grade fairly, without bias.

"As a professional teacher, I really felt insulted that such a question would be raised," she said. "If a white instructor was being interviewed would the same question be raised?"

Wong said she did not protest the question at the time it was asked.

Although Wong, a naturalized American from Hong Kong, speaks with a slight accent, she said she told her interviewers that she probably was not the best-qualified candidate to teach the phonology and pronunciation courses of the TEFL program although she said she could have taught others. Her interviewers never questioned whether her accent would be a liability in her instruction, she said.

But Jagdish Jain, another member of the TEFL staff, charged that Wong's accent was criticized in the TEFL deliberations.

Wong also criticized the fact that the white person recommended by both the TEFL staff and HRT committee was felt by some members of the TEFL staff to "be more socially acceptable" than she.

This should not have been raised as an issue, Wong said.

"If you don't analyze the qualifications, you might as well hire your buddies," she said.

Budget

Continued from page 1

Pell grants, that simply shouldn't get cut. If anything, they should be expanded."

Baker said he feels there are alternative approaches to saving student aid money. "Eligibility can be tightened without jeopardizing a large number of students. A 'needs' test should be administered for all applicants.

"For example, a person who is declared independent for tax purposes and makes up to $30,000 a year can still receive a GSL. That isn't right when there may be more needy people."

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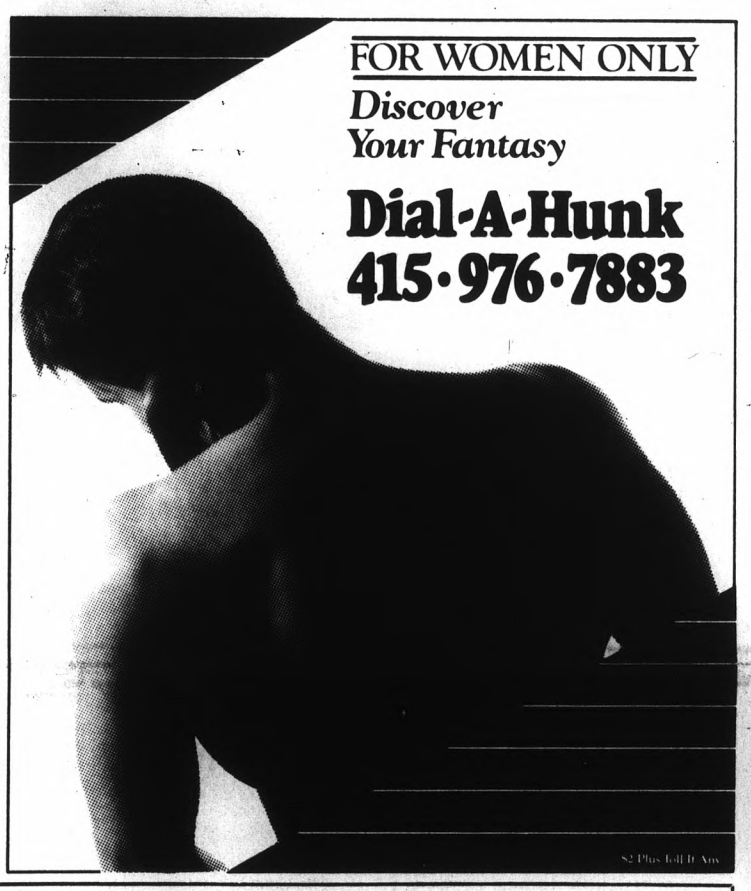

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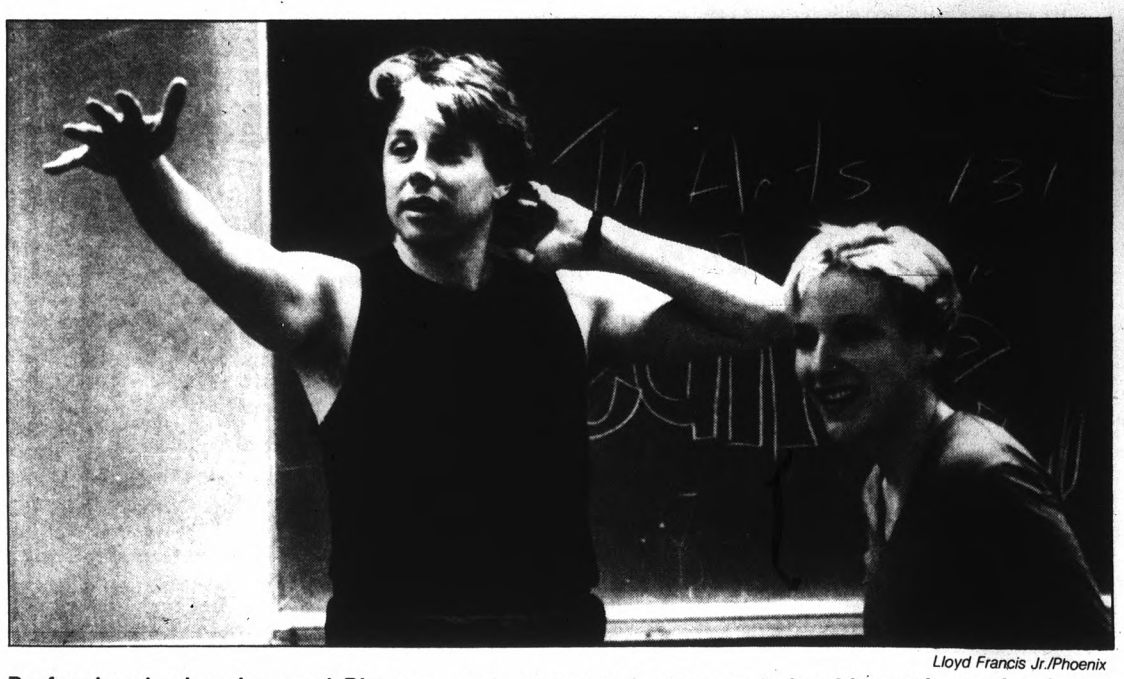

Lloyd Francis Jr./Phoenix

Professional mime Leonard Pitt, now a theatre arts instructor, helps his students develop a sense of their body's movement and rhythm.

Mime teacher is class clown

By Laurinda McNeil

As a child, Leonard Pitt entertained his family by making faces and dancing. His parents thought he was cute.

Today, the 44-year-old Pitt is still making faces, and critics are saying he's fabulous.

Through 24 years as a mime, the "man behind the mask" has entertained audiences in New York, San Francisco and Europe with one-man shows like "2019 Blake," directed by George Coates, as well as Coates' ensemble "The Way of How."

This semester Pitt has joined SF State's Theatre Arts department to teach classes titled "Mask: Construction and Performing" and "Mime for the Actor" on Tuesdays and Thursdays. The classes allow him to bring his multiple talents as clown, dancer and actor into the classroom.

"Swivel your body like you are stirring a big bowl of honey with your stomach," he tells the class. "Not hard; movement is real soft. Okay, watch me. Imagine your body is empty. Undulate up. Swivel, play with it on your own. The inside of your body is empty. Slow motion. Visualize in your mind's eye. Slow movement like molasses being poured into your body. Relax."

"He has skills that go out of the standard of acting," said Theatre Arts department chair Lawrence Eilenberg. " In particular, the techniques of mime and master, which are very unique, add a special dimension to actor training."

Pitt developed his expertise in France under Etienne Decrous, who was once Marcel Marceau's teacher. He said being a mime performer came naturally to him.

"I had an inclination towards it; I liked it. The desire to perform kept nagging inside of me," he said.

Pitt refers to himself as the "movement artist" and is known for his brilliant combination of unusual effects on stage. He uses lights, dance, dramatic scenes and even a little magic to hypnotize an audience.

Before he got serious about mime, Pitt supported himself as a commercial artist while performing on the side. He said a friend made him realize that his heart wasn't in advertising. "She encouraged me to go to Paris," he said. "Being a commercial artist was boring." Naturally, Pitt chose mime over money.

While in Paris, Pitt and his colleagues studied for three to four hours a day, five days a week, until financial difficulties interrupted his studies. For three more years Pitt stayed in Paris, working at odd jobs until he returned to the United States in 1970.

He opened the Leonard Pitt School in Berkeley, which has been in existence for 14 years and features classes in movement, mask and theater.

Pitt, who has studied mask and theater in Bali, as well as performing with the Balinese, uses a Swiss mask in his class for beginners.

"The Swiss mask is important because finding out what to do with your body enables you to bring out the life of the mask," he said.

In class Pitt hopes to give his students a sense of the expressive possibilities of their bodies and help them develop a sense of rhythm in their movements.

At the end of class Pitt took a moment to explain his dedication.

"This is a lifetime profession of performing and exploring different ways of performing," he said. "The core of what I do is physical."

Philip Liborio Gangi's Screening Room

Teen queen

Helena Bonham Carter, like most teenagers, has many decisions to make about her future. But, unlike her peers, the success of a major motion picture may help her decide.

At 19, she is the star of Paramount's new film "Lady Jane," which opened Friday at the Regency 3 Theatre in San Francisco. The film marks a return to the big screen costume romances about England's kings and queens which reached a peak of popularity in the 1960s. Such films include "Romeo and Juliet," "A Man For All Seasons," Anne of A Thousand Days," and "The Lion In Winter."

"Lady Jane" is the story of 15-year-old Jane Grey who became a tragic pawn in a 16th century political and religious conflict. She was forced to marry the Duke of Northumberland's son Guilford Dudley (Cary Elwes), and eventually manipulated into taking the throne. But the support for the rightful claimant, Mary, led to civil war and the eventual downfall of Jane and Guilford.

Unlike most films of this type, "Jane" does not get boggled with confusing subplots and long battle scenes. The film succeeds by zeroing in on Jane and Guilford, their love for each other, and the psychological changes they go through.

Bonham Carter is the first actress in an illustrious British family. Her grandfather was Liberal Prime Minister Lord Asquith, and her uncle is the renowned film director of "Pygmalion," Anthony Asquith.

She was preparing to take her Oxford entrance exams when director Trevor Nunn saw her photograph in a magazine and asked her to audition.

In town recently to promote "Lady Jane," the dark-haired, unimposing actress recalled "I thought if Trevor really wants me, the studies can wait. So I went to a series of auditions for a month."

Bonham Carter is hesitant to say anything definite about her career plans. "If I continue acting, I'd like to go on the stage sooner, rather than later, " she said. "I'd like to go full wave, try many difficult parts — go for versatility rather than doing something just for the money."

What if "Lady Jane" is a big hit? Bonham Carter jokingly replied, "I may be thoroughly corrupted." She added seriously, "Well, it also depends on what types of roles I'm offered. I had to postpone going to university this past autumn because of another film I did called "A Room With A View," which will come out in March.

"Its quite different than 'Lady Jane.' It's a 1906 period piece based on a novel by E.M. Forster, and it's a happy story, comic too. My costar was Maggie Smith. She's a fabulous actress to work with."

In "Lady Jane," Carter worked with many veterans of the Royal Shakespeare Company. Exactly how did she prepare herself for her first major film role?

"I researched Lady Jane, but there was only a limited amount written on her. I read the one and only biography by Hester Chapman. Apart from that there was not much I could do. It certainly gave me a good feel of the time. But I kept in mind that I was playing (screenwriter) David Edgar's Lady Jane rather than the real one.

"I knew very little about Jane from school. She is not very significant in our history since she only lasted nine days."

What was her favorite scene in "Lady Jane"? She laughs childishly, "It would have to be the 'smashing the wine glasses scene.' "

Helena Bonham Carter (center) makes her film debut as England's child queen Jane Grey in "Lady Jane."

Preachy 'Legacy' falls short

By Brian Dines

It was appropriate that the play "Legacy" ended with an unrealistic, 20-minute sermon because, unfortunately for the audience, the whole production was unnatural and preachy.

The musical/dance production, at the Julian Theatre until March 2, attempts to depict black history from its origins through the slave era and into the present. It does so with several short scenarios that illustrate the lives and conflicts of black people in America. Some of these are joyous and upbeat, while others are sad.

Although a couple of scenes worked well, most were ineffective.

"This play, my contribution to Black History Month, is geared to bring black awareness to high school students," said director and creator John Doyle.

"In addition to entertaining people with songs and dance, we do dip into some heavy things like apartheid and prejudice. But we try not to dwell on them too long."

Doyle didn't try hard enough. In showing the history of black people, "Legacy" also attempted, clumsily, to convey the message that racism is still a threat. Most of the play was dragged down with heavy-handed, unrealistic scenes,

See Legacy, page 10.

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Sports

Hoopsters 'trapped' by Broncos

By Rob Slager

A comedy of errors was performed Tuesday night when the women's basketball squad hosted Santa Clara. The curtain fell just minutes into the second half as SF State bowed to the Broncos 62-50.

It was still a game at intermission with the Gators down by 4. Considering their 19 percent first-half shooting, that was cause for applause. The Broncos returned from the dressing room trapping full court and saw their lead balloon to 21 points just minutes into the half. SF State pulled within 12 with 10 minutes remaining, but could get no closer.

Gator coach Maureen Burger admitted they didn't prepare quite enough for the press. "We worked on it all week," she said. "I thought we were ready. We were too quick to pass the ball. We should have dribbled right through them."

The Gators turned the ball over 19 times and finished the game shooting 29 percent. A trap of their own forced the Broncos into coughing it up 15 times and held Santa Clara under 40 percent from the field. It wasn't exactly textbook basketball.

SF State forward Regina Owens, who finished with 14 points, didn't think her team played badly. "We played good, aggressive defense. The shots just didn't fall. Except for that spurt right after halftime, we stayed right with them."

Burger said the game was an encore of past performances.

"It was the same thing as always," she said. "We came out flat in the second half. We just haven't come together as a five-unit squad. The team is still learning."

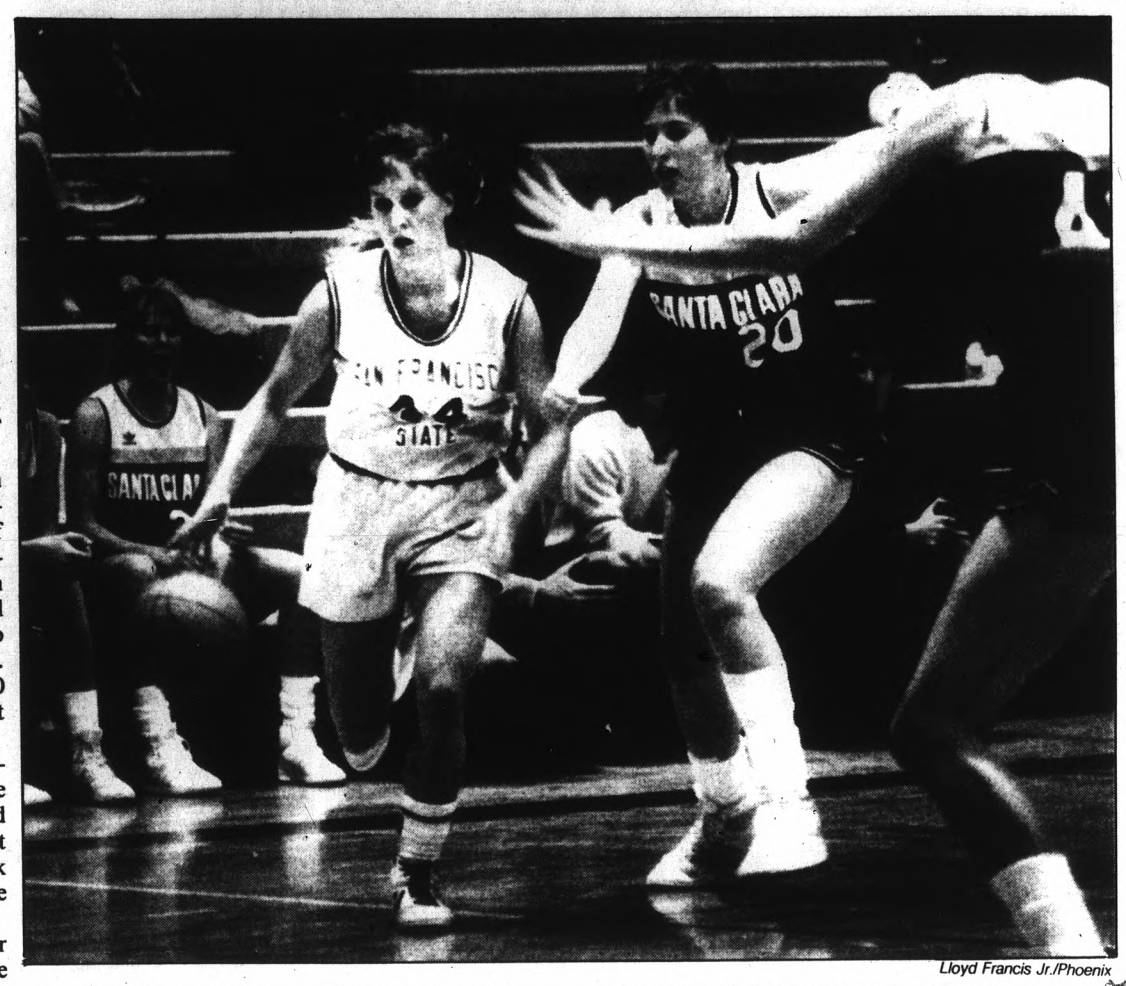
Despite the victory, Broncos head coach Ken Thompson wasn't pleased either. "We need to be more mentally tough. We're not blocking out. Our trap did take them out of their offense, though."

Santa Clara won the opening tipoff, and never looked back. They came out trapping and jumped to a 19-9 lead. After picking up their sixth team foul at the 10-minute mark, the Broncos took off their press and the Gators sneaked right back into the game. Behind Megan O'Connell's seven first-half points the Gators pulled to 25-21 at the break.

Santa Clara took command in the second half, forcing Gator turnovers and effectively working the ball inside to forward Cindy Meckenstock. Meckenstock scored a team-high 13 points and finished with a game-high 13 rebounds. O'Connell tallied a game-high 17 for the Gators.

This non-league game dropped SF State's overall record to 6-20.

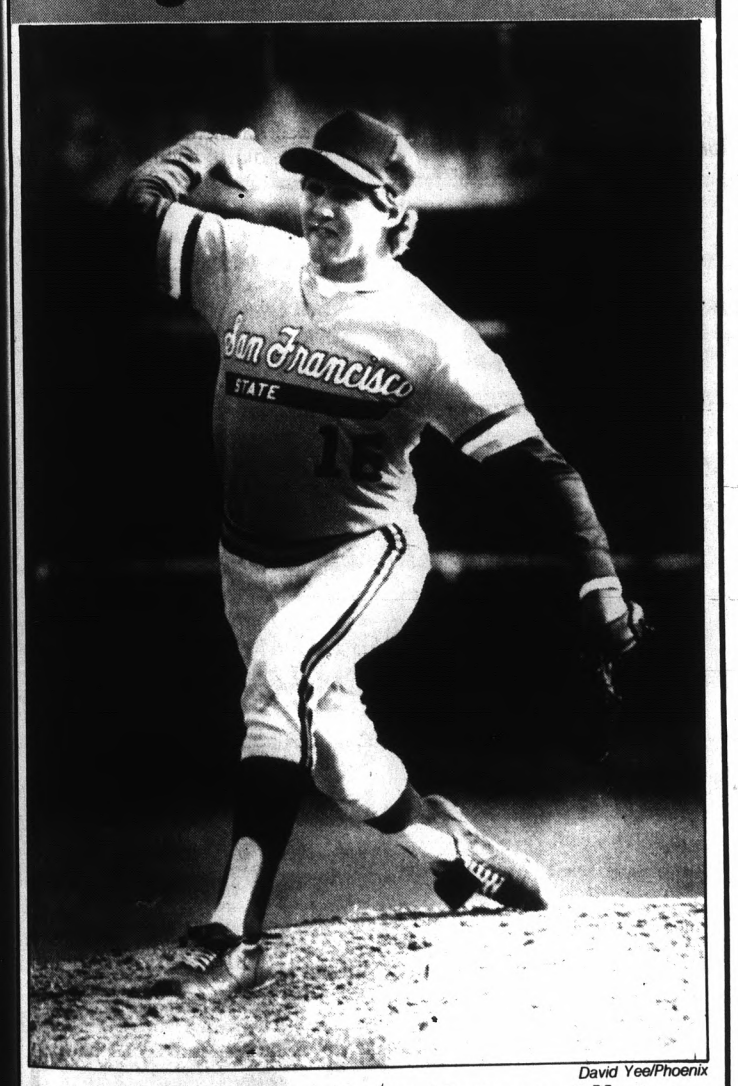
See Hoopsters, page 10.



Lloyd Francis Jr./Phoenix

Forward Megan O'Connell drives to the hoop as the Santa Clara bench watches in horror.

Going on a strike



David Yee/Phoenix

Pitcher Jim Sturken tamed the Mustangs of Masters College in a Gator 9-0 victory Monday.

Title eludes wrestlers

By Donna Kimura

Unexpected changes in Chico State's lineup helped give them an upset victory over SF State in the conference wrestling championship Saturday.

Chico, which moved 158-pound Mark Hernandez to a lower weight division and added 126-pound Eric Jackson, was the team whose lineup changed the most since the regular season, according to Chico coach Armand Brett.

"We felt San Francisco State was the favorite, but we felt we had a shot if we wrestled well," he said. Jackson won the championship in his weight class and Hernandez was a finalist in the 150-pound contest.

Brett said that Chico was expected to place third with the midseason injuries the team suffered and that SF State and Cal State Humboldt were the favorites.

Chico won the NCAC team title with 80¾ points, followed by Humboldt with 78¾ and SF State finishing third with 75 points.

SF State "just didn't perform," according to Gator coach Lars Jensen.

The Gators finished ahead of both Chico and Humboldt at the California Collegiate Wrestling Tournament last month and most likely suffered from "over-confidence," said Jensen.

Although a team championship eluded the Gators, SF State wrestlers Don Moseman (167 pounds) and Alex Koehler (heavyweight) both won individual championships in their weight divisions.

"Don wrestled very well," said Jensen. "No one was close to him."

Koehler won his championship with eight seconds remaining in the final match when he scored a takedown on Chico's Phil Scott.

"I knew if I kept up the pressure he would break," said Koehler.

Jensen said he hoped the defeat would be a "good omen" to encourage his team to be tougher for the regional tournament Saturday.

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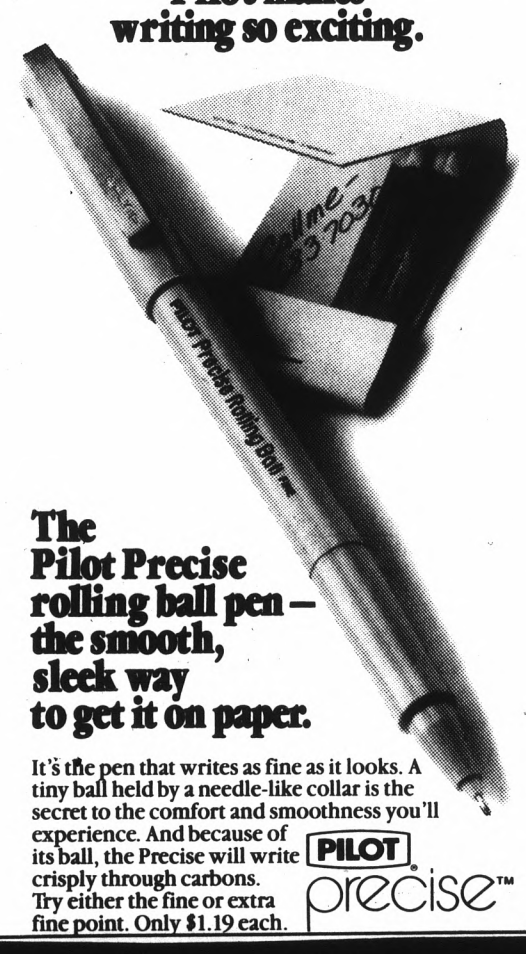

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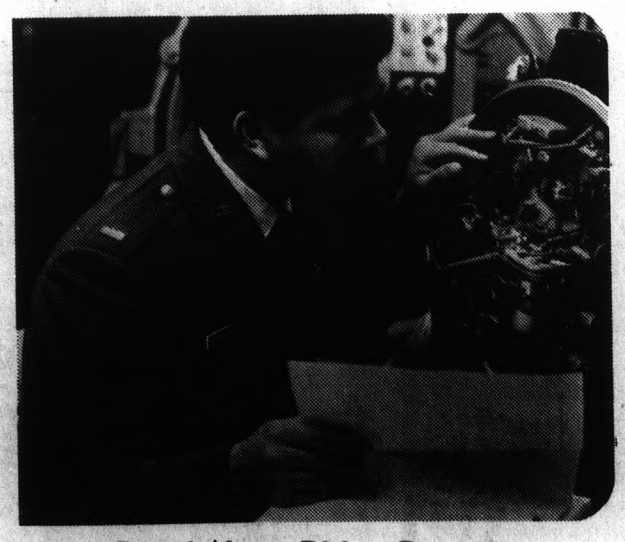


Psychology Bldg., Rm. 115
or call 469-1191

Legacy

Continued from page 8

where stereotypical white oppressors quelled black joy.

A scene rolls along with beautiful melodies and dancers flying across the stage. Then, like someone pouring sand into a car engine, the ugly, unrealistic white specter appears — often in a sheet with a white hood — and stops everything cold, destroying the scene with abruptness and predictability.

The only scene that worked was when two soldiers under fire dove into the same foxhole. They stared at each other with hatred in their eyes until the noise of battle made them realize their common plight, and the hostility dissolved.

The scene worked because it was simple and pure, unmolested by a predictable line or unnatural fight, and the message was still relayed loud and clear.

Director John Doyle must bear the responsibility for the play's ineffectiveness. Through poor planning, and making the black characters unbelievably saintly and the white characters unbelievably ugly, Doyle crippled an otherwise lively and entertaining play and ruined a chance to strike effectively against racism.

The show wasn't all bad. The music, written by Selaelo Maredi, was melodic and rich with harmonies, skillfully performed by the cast and one pianist. Some traditional slave blues songs were used as well as doo-wops from the '60s.

The dancing, choreographed by Ed Mock and Hassan al Falak, was expressive and energetic, though some numbers showed lack of practice on the part of the dancers.

The saving grace of "Legacy" was the cast. With enthusiasm and skill they attempt to tackle this confusing drama. Although there were no stars, several people, particularly Baomi Butts, stood out.

A seasoned jazz singer and actress, Butts brought believability to several scenes that desperately needed it. Her polished blues singing was nothing short of great.

Some of the other cast members seemed to perform without feeling, without expression, a contrast to Butts, who sang as though it were her last song.

Rene Collins, a student at SF State's Theatre Arts department who played one of the lesser roles in "Legacy," showed a knack for comedy as well as drama. His energy and dancing were a joy to watch.

Hoopsters

Continued from page 9

They remain 5-6 in league play finishing up against Sonoma State at home on Saturday. Santa Clara improved to 10-12 with their first road win this season. They are 2-5 in the West Coast Athletic Conference.

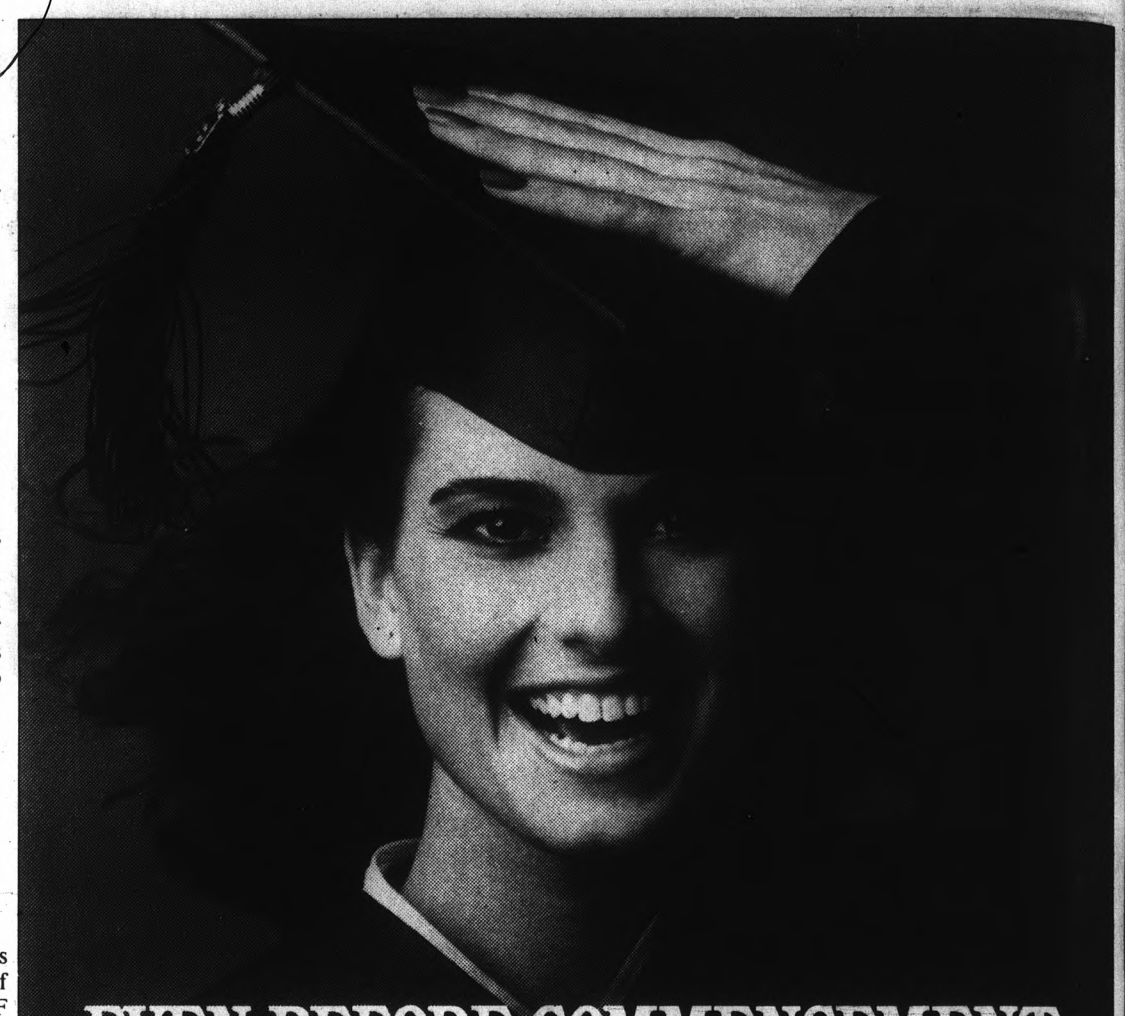
Things may not get sweeter for the Gators on Friday. They face the second-ranked Division II team in the nation when they host Florida International, an independent team from Miami. Florida International is 22-1 and currently on a tour of Northern California. They played Cal State Hayward last night and travel to Sacramento on Saturday. They were scouting the Gators during the game.

"They seem like an aggressive bunch," said Florida International coach Cindy Russo. "Very intense."

Two-time All-American Lynette Richardson warned about first impressions. "They lost tonight, but they say you can't judge a book by it's cover."

Flowers on sale at Student Union for Valentine's

Carnations will be on sale this Friday, Valentine's Day, in front of the Student Union to benefit SF State's Child Care Center. Parents of children at the center will sell flowers from 9 a.m. to 3 p.m. to raise money for new equipment and toys.



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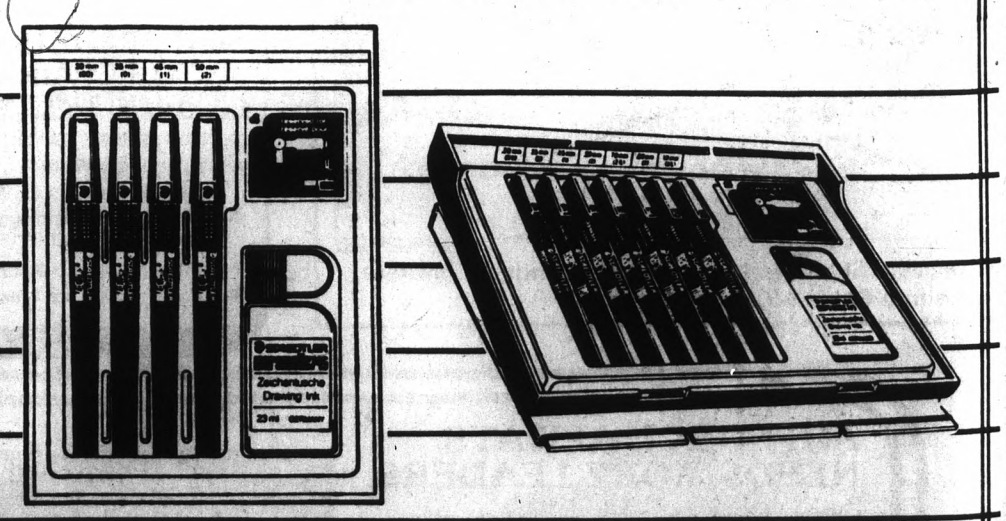

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